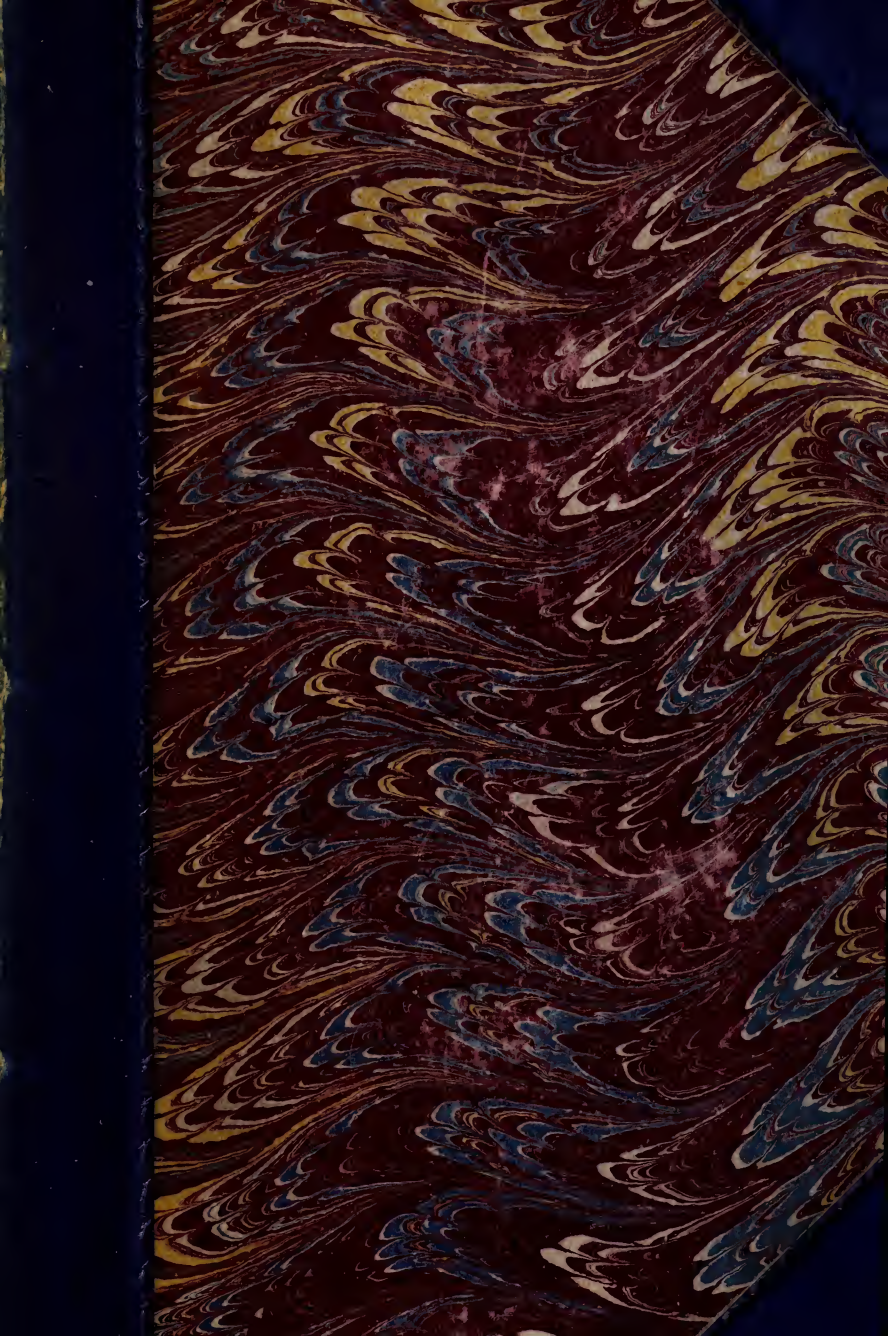
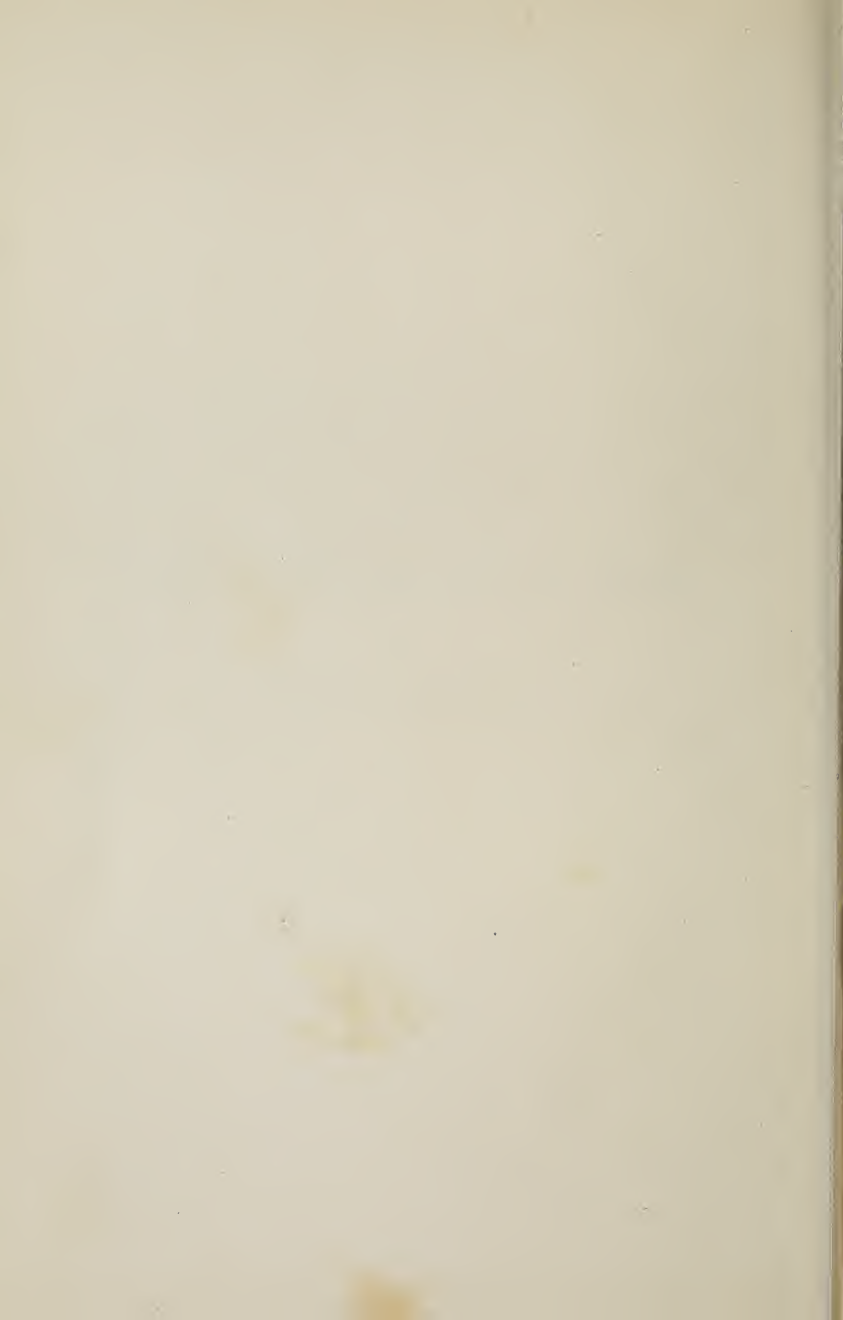
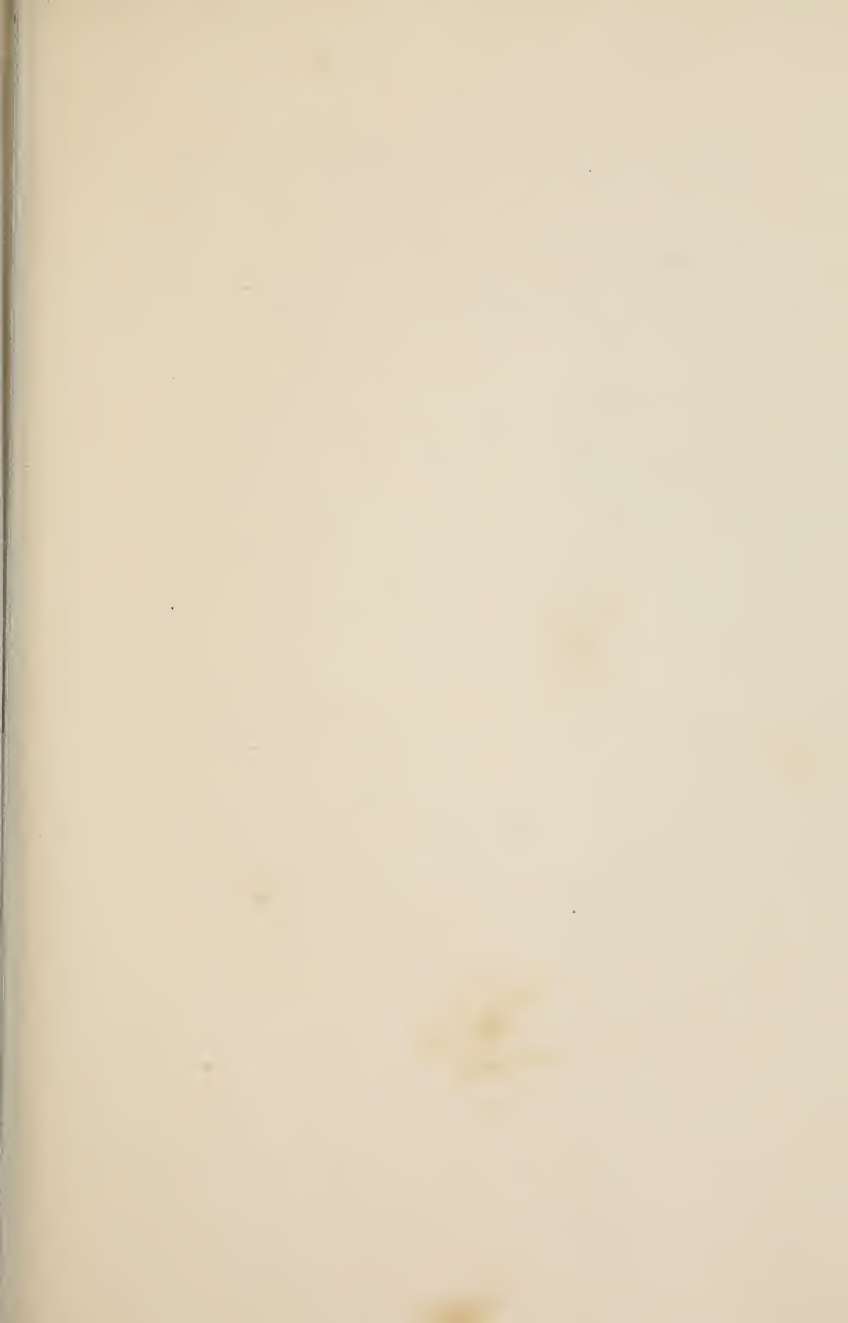
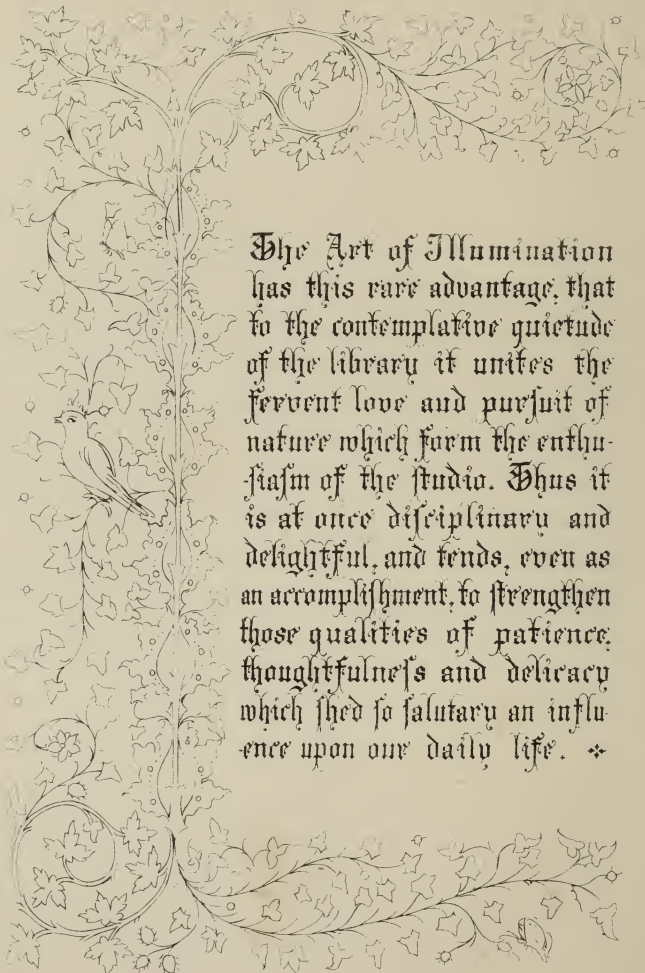




A
MANUAL OF ILLUMINATION
ON
PAPER AND VELLUM.





A decorative border of stylized vines and leaves surrounds the text. A small bird is perched on a vine to the left of the text. The border is composed of delicate line drawings of leaves and scrolling vines.

The Art of Illumination
has this rare advantage, that
to the contemplative quietude
of the library it unites the
fervent love and pursuit of
nature which form the enthu-
siasm of the studio. Thus it
is at once disciplinary and
delightful, and tends, even as
an accomplishment, to strengthen
those qualities of patience,
thoughtfulness and delicacy
which shed so salutary an influ-
ence upon our daily life. ❖

A

MANUAL OF ILLUMINATION

ON

PAPER AND VELLUM.

BY J. W. BRADLEY, B.A.

AND

AN APPENDIX, BY T. G. GOODWIN, B.A.

WITH

TWELVE LITHOGRAPHIC ILLUSTRATIONS.

SIXTH EDITION,

PARTIALLY REWRITTEN, MATERIALLY ENLARGED, AND THOROUGHLY REVISED.



Ars probat artificem.

LONDON:

WINSOR AND NEWTON, 38, RATHBONE PLACE,

Manufacturing Artists' Colourmen, and Drawing Paper Stationers, by Appointment
to Her Majesty, and to H.R.H. the Prince Consort.

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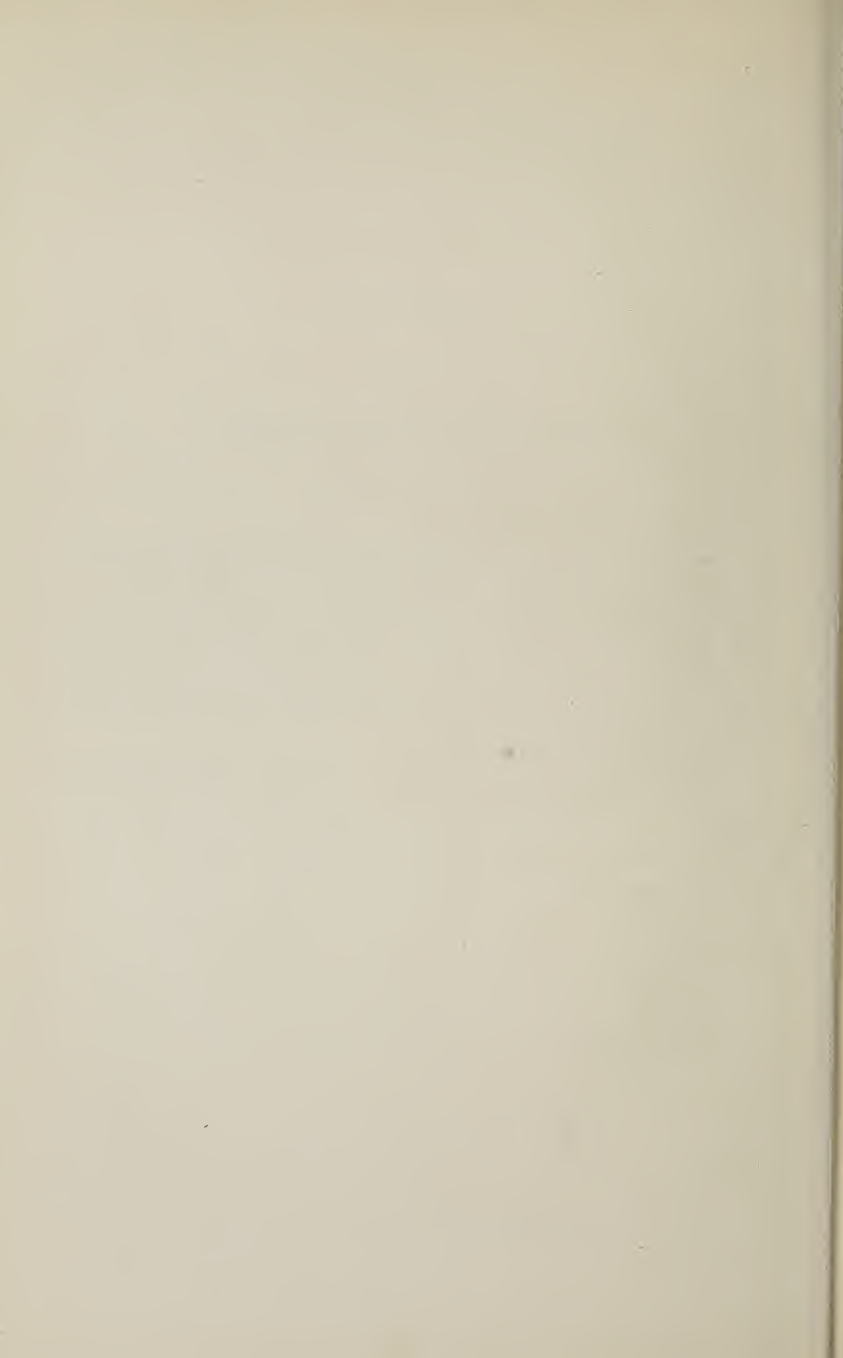
PREFACE

TO

THE SIXTH EDITION.

The large and rapid sale of this little Work and the flattering encomiums it has received from the Press are extremely gratifying to the authors, who have endeavoured in the preparation of this edition to maintain the character of the Manual as a *safe and sound guide* to the Art of Illumination.

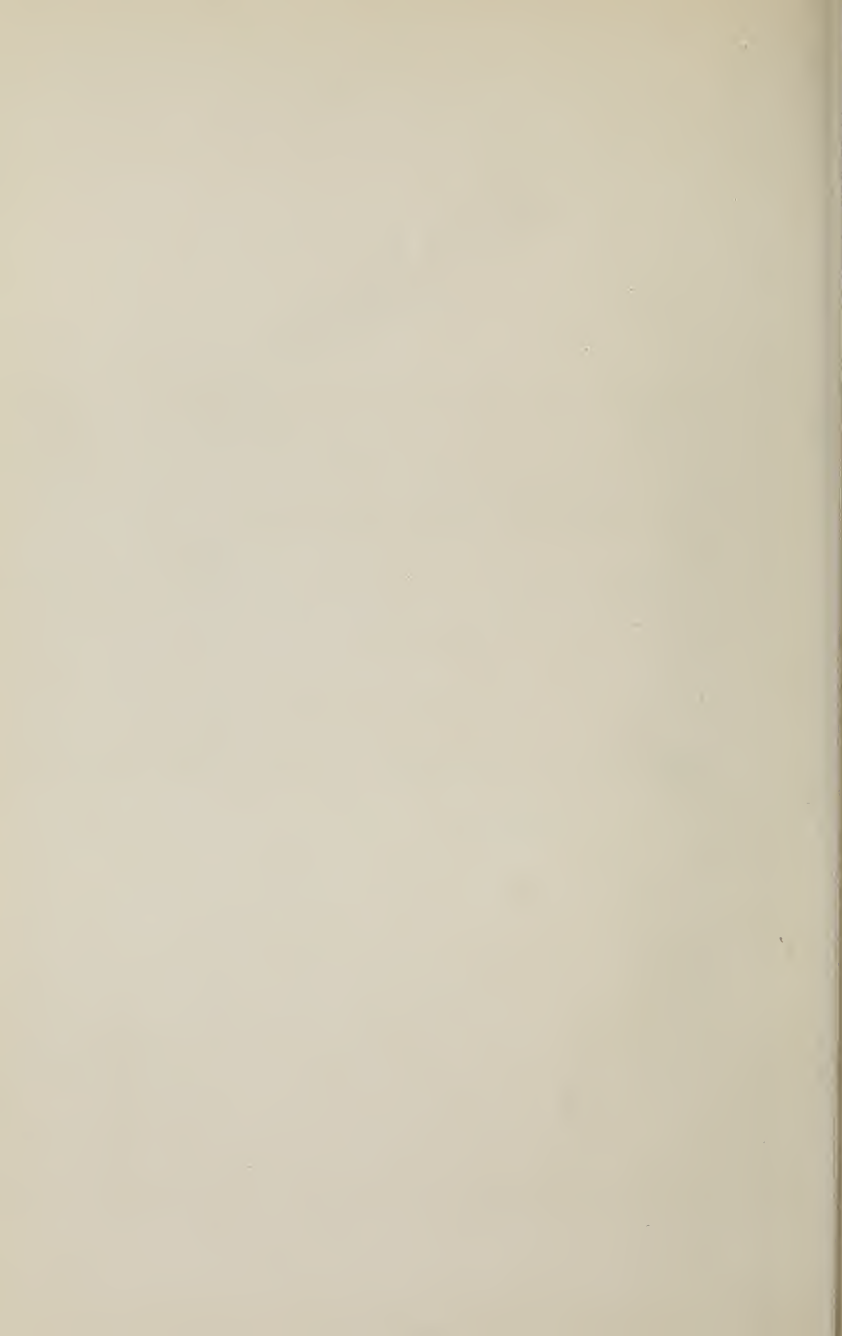
The first portion has been re-written and enlarged, other parts have been altered, and the whole has been most carefully revised. With even greater confidence than when we penned the Preface to the first edition can we commend the careful perusal of this book as affording, in a brief and practical form, sufficient information to enable the artist or amateur to *understand* and *practice* the Art of Illumination in its best and most attractive forms.



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A
MANUAL OF ILLUMINATION
ON
PAPER AND VELLUM.

PART I.
ILLUMINATION.

In a practical treatise like the present, a dissertation on the antiquities and history of Illumination will not be looked for; nor have we space for the amount of detail that would be necessary to make it generally understood. The more knowledge, however, the student has to work upon, the purer and completer must be his practice; knowledge gives decision, decision leads to facility, and facility in any art whatever, is the main object of pursuit.

For such knowledge, full, clear, and accurate as it should be, we must refer to long and learned treatises; and to the inspection of many actual examples; since to understand clearly what is meant by Illumination, one should not only read much, but study the work itself at every stage of its career. The reason is, that certain of these stages possess excellences not prominent

or not existing in the rest, and each, good or bad, forms a link in the great chain of its history.

Each period, moreover, has its admirers,—some glorying in the remote Anglo-Celtic, others, and with equal reason, in the remoter Byzantine, others again, in the Gothic; and most of all, probably, in the Renaissance. The choice is wide, for the art flourishes over a period of more than a thousand years.

The greater part of our readers, however, will care little for the extended knowledge to which we refer; they desire to know how to execute the handiwork, while they shrink from the additional labour of becoming learned in its antiquities.

We shall, therefore, attempt an outline of this preliminary knowledge, which, together with the rest of the Manual, we shall endeavour to make as clear and definite as our limits will allow.

Its chief use will be to assist in maintaining the purity of a given style, and in enabling the student on taking up a page of Illumination, to determine with tolerable precision the style or period to which the work belongs; but it is evident that to do this alone, we must leave some portions of the subject, such as Oriental and Moorish decoration, entirely out of the question, and confine ourselves to the salient points of its European history.

In Europe then, we look for the earliest available examples, to the later Roman or Greek Empire, and the reign of the Emperor Justinian. Their peculiar characteristics are—rose or purple-stained vellum, and the lavish use of gold and silver. The style is based on the traditions of classic periods of art, borrowing the heavy enrichments and semicircular arches of the best Roman times, and adding thereto sundry mystic symbols of a later growth.

The oldest remaining examples of Roman art are attributed to the third or fourth century—perhaps the oldest that contains pure ornament is a Roman Calendar

at Vienna. The Gothic 'Gospels' preserved at Upsal, and called by way of eminence 'codex argenteus'—*i. e.* written on purple in [gold and] silver letters, is an example of this ancient class. It dates about A.D. 360.

A copy of Homer, in gold and purple was presented by a Greek Empress to her son, early in the third century ; and doubtless by no means an uncommon gift, for we read that by the time of Leo the Great, the art was popular enough to support a separate and superior class of artists. One reason that these MSS. are now so rare, occurs in the fact, that in the year 470, the said Leo restricted by sumptuary edict, the use of purple to himself and his imperial successors.

After the reign of Commodus, art began rapidly and grievously to decline, especially in the West. Intercourse with Asiatic artists, however, had kept it alive in the Greek Empire, and from time to time skilful Greeks had been invited to the court of Persia. Hence, when Justinian set on foot the great works at Constantinople, these travelled Greeks were recalled, and artists from various parts of the East invited to join them in the undertaking. This gave to indigenous talent a new life. Gold, silver, and mosaic—Eastern inventions—combined with Western types to produce a style that is henceforward called Byzantine.

When the Imperial court was transferred from Rome, art also went with it to the new capital, and as far as books were concerned, flourished there. Now we find it stretching back again over Europe, and meeting with patronage and encouragement again at Rome. In the seventh century, a costly treasure in the shape of books—rejoicing in the rich splendour of Byzantine art, and a marvel to all beholders—was bestowed upon the cathedral at York. It was placed there by Bishop Wilfred on returning from his travels. With Wilfred also came over certain foreign artists, whom he had selected for their skill in glass-work and illumination, and whose arrival,

no doubt, gave a fresh impulse to the enthusiasm of native craftsmen.

In very ancient times, the Greeks are said to have learned many things of the Celts, who possessed curious arts, together with the most extensive knowledge of natural science. Those very remarkable knotted and intricate traceries of twigs and stems, met with so often on Celtic monuments and in certain old MSS., are of their invention and among their significant secrets.

The Celtic style—as we may conveniently term it—distinguished by its interlacing bands and inextricable coils of lizards, birds and twigs, was carried from Ireland by St. Columba to Iona, and thence to Lindisfarne by Aedan, when made bishop of that see in 735. From this time it is called Hiberno-Saxon, or Anglo-Hibernian. One noted example of Celtic-work exists in the great ‘Book of Kells’ at Dublin, in which the peculiar niceties of the art are so elaborate as to make them the wonder and despair of copyists.

“Of this book,” says Mr. Wyatt, in his recent valuable Essay, “Mr. Westwood examined the pages, as I did, for hours together, without even detecting a false line, or an irregular interlacement.”

Of Hiberno-Saxon work, the example of greatest note is the famous “Durham Book” in the British Museum (Cott. Nero. D. IV.)

This venerable MS. was produced in the course of the eighth century at Lindisfarne; being the votive offering of two successive bishops of the diocese, to the memory of St. Cuthbert. It is sometimes called St. Cuthbert’s Gospels.

After its introduction into this country, the Celtic style of ornament became very popular. It influenced, by degrees, the continental schools. We find the intricate tracery combined with the half classic Byzantine in the examples handed down to us from the time of Charlemagne, both of French and Italian execution.

By the ninth century, that is the reign of Charles the Bald in Paris, the taste for gold letters and ornaments on purple grounds, became very general. But books of the same or a similar style, had reached England still earlier. In 596, Augustine the missionary had come over to Romanize the Saxons, and had been supplied with various books from Italy. Soon after his arrival a *scriptorium* seems to have been founded, perhaps in Kent: and Saxon artists taught what may be called an Anglo-Roman style—Roman draperies being imitated in the miniatures, and the uncial or rustic letters adopted in the text.

In the time of Alfred, there was a *scriptorium* at Winchester, founded, it is said, by St. Swithin, who was made Bishop of Winchester in 852, about two years before Alfred—a boy of five years old—went with his father to Rome. The saint died in 863, and in 871 Alfred became king. Now, on his return from Rome, Alfred had seen at Paris the magnificent library of Charlemagne; and when he became king, he did not forget the attractions he then met with. He founded another monastery near the old one at Winchester, attaching of course a *scriptorium*. This was the afterwards celebrated New Minster.

The singularly spirited and beautiful class of work produced in the two schools at Winchester might almost be termed an invention, indicating as it does so vast an improvement or at least advance, upon the continental work of the preceding century.

Yet it is really like the rest, an importation; and grew naturally out of the style practised the century before, at Paris and Limoges, as may be seen by comparing it with the ornamentation of the Bibles of Charles the Bald and Lothaire, in the Imperial Library at Paris. It was in use probably, still earlier in the Monastery of St. Augustine at Canterbury.

The book oftenest quoted as a specimen of this 'Opus

Anglicum,' as Winchester work has been called, is the Benedictional belonging to the Duke of Devonshire. It was written by Godemann, a monk of the *Old Minster* or Priory of St. Swithin's, Winchester, for the Bishop St. Æthelwold, who was consecrated in 963, and died 987. Another production, it is thought, of the same *scriptorium* is the magnificent purple 'Gospels,' now at Stockholm.

The Benedictional of St. Æthelwold is written in a clear Roman hand—capitals being in gold; alternate lines in gold, red, and black, sometimes occurring on the same page; the gold is executed with leaf, laid upon size, and afterwards burnished so as to appear solid and brilliant. It contains thirty illuminations, which with thirteen other pages, are surrounded with profusely ornamented borders, composed of bars, arches, &c., as in the Caroline MSS. but intertwined rather than inlaid, with foliage in various colours, firmly and richly painted.

Of the rival *scriptorium* at New Minster, perhaps the finest example is the 'Golden Book' of Edgar dating 966. The Benedictional of Archbishop Robert, at Rouen, another. This MS. presents a style so strikingly similar to that of the 'Æthelwold' as to induce some good judges to attribute it to the same hand. It is, if anything, bolder and more beautiful.

The miniatures of this style are remarkable for their superior drawing to other English MSS. of the time, as for example the Bodleian Caedmon; and for the fluttering character of the draperies—so evidently the result of studies in classic or nearly classic art. In some we are struck with their similarity to the paintings preserved at Pompeii—there is the rippling and zigzag edge and long Etruscan folds observable, for instance, in the winged Victory of the House of Dioscuri; which though Roman, is imitated from earlier examples as much Etruscan it may be as Greek. But our limits forbid us

to enlarge on this point. The same management of drapery may be seen in early Greek sculpture.

We have now, proceeding from the Byzantine, shown how it met and combined with the Celtic, to produce the style prevalent at the close of the tenth century. Both now became subordinate to the inventions that were to exceed in boldness and skill all that had gone before; not, we say, in splendour or elaboration, but in exquisite beauty. One great characteristic of MSS. dating from the seventh century, was the fancy for monster initials; the first letter or word of a chapter sometimes occupying the whole length, and even surface of the page.

In Italy this fancy prevailed to the very last, as may be seen in the choral books of the cathedrals, and other MSS. But in the twelfth century, the initials for the most part gradually diminished, giving way to the borders, which grew in richness; until in the fifteenth, they became altogether detached from the construction of the page, and were set in panels of sweetest colour or bright gold—like fairy gardens, among the text. Illumination then passed into miniature painting, the limner's art—limner being a term derived from the older and longer name of Illuminator.

There is an interesting fact with respect to styles, that may be noticed here, it is their relation to the architecture of their respective periods. In Byzantine MSS. the tympana of the arches were often inlaid with tessellations of brilliant colour, like the mosaic on the walls of the Duomo of St. Mark, at Venice. In English and other MSS. of the thirteenth century, the backgrounds of the initials and miniatures were diapered or inlaid with colour and burnished gold. In all these cases, the features are also architectural. Diapering, however, was the fashion of the day, extending to dress, furniture, horse-trappings, and in fact everything to which it could possibly be applied.

From the twelfth to the fourteenth century is called

the 'outline' period, owing to the immense improvement in the spirit and contour of the figure drawing, which being no longer confined to mere ornamental lines assumed expression as well as accuracy. By the middle of the twelfth century, the heavy curling foliage of which the Germans are still so fond, was exchanged generally, for lighter sprays of hawthorn, saint-foin, and ivy, conventionally treated—that is subordinated to the necessities of construction, which is the true purpose of ornament; and the interstices filled with pale yet brilliant tints of colours. It is this period that is notable for the introduction of curious *figuræ monstrosæ*, *vulgò* grotesques, into various parts of the decoration, at first painfully distorted but afterwards possessing singular grace, sometimes sweeping their lacertine tails for inches down a border, now and then coiling up into an initial, and again quaintly budding out at the extremity into Gothic ivy leaves. Besides these are found delicate pen-drawings of various animals, such as dogs and hares, very quaint but exquisitely natural. This is the style deserving the greatest attention. It should be thoroughly studied for its mastery over *expression*, and its extreme delicacy of handling—points which are to the illuminating artist, all in all. We have not room to say how this is so, but so the student will find it.

Among the best examples of this best period, are the Berri Bible, the Vegetius, and about half a dozen others in the British Museum. In recommending such examples as these, however, we must remark that they are very precious, and it cannot be expected that they will ever be permitted to be used as mere copy-books: they are far too costly for this.

If, therefore, the student may not be able to see them, he must trust to such copies as Mr. Tymms has recently placed before the public. No one could wish to see the beautiful and cherished volumes in the Museum, turned over and over by mere learners, whatever advantages this

might afford them in their studies. Out of a fond regard for the books themselves, we would ask the reader, when he may have the opportunity of seeing any of the MSS. to which we refer, to use them with the greatest delicacy, for in many cases they are absolutely not to be replaced.

The culmination of this style may be placed about the date of the battle of Poitiers, 1356, or at least easily remembered by it. Jean, Duc de Berri, who was one of the hostages for the French King after that battle, and lived, as such, in England, was one of its greatest patrons, and the possessor of many valuable and splendid books. The Berri Bible in the British Museum was formerly in his collection.

In the firm dark outlines, and brilliant tints of Mediæval glass-painting, we perceive the same reflex influence that we noticed in architecture; with this difference, that the opaque Illumination has the additional beauty of embroidery-like finish in the delicate white lines, and pearly, sparkling points.

Nothing can exceed the beauty of mature fourteenth century work, so rich is it in colour, dazzling with filigrees and diapers, exquisite in drawing, and graceful in design. With instances before us alone, such as occur about the beginning of the single volume just named, we may pronounce that nothing can be found—attractive as are other styles, more faithfully to sustain its character of beautiful decoration—for there is decoration without beauty—than this work. It seems fairly ablaze with gold and the glory of colour. This is the work that a little earlier had been styled by Dante in his poem, itself deserving much from the Illuminator:—

“ Quell’ arte
Che alluminar è chiamata in Parisi ;”

where it then flourished in full grandeur, while Italy had scarcely awakened to the new life of that stirring time.

In the schools of the eighth and ninth centuries, established by Charlemagne, "it is presumed," says Sir F. Madden, "that Italian or German artists (who worked after the models of the Greek school) were chiefly employed;" but in the thirteenth, schools became greatly multiplied in France, Italy, and the Netherlands. The art prevailed even into Persia and Hindostan.

One of the few examples of English work of the 'outline' period, is the volume known as Queen Mary's Psalter, which is considered by Dr. Waagen, as in some parts equal to anything done during the fourteenth century. It is thought to belong to the latter part of the reign of Edward I.

It contains a vast number of spirited drawings, illustrative of the popular manners of the age in which they were drawn, and possessing the characteristic English turn for the humorous and ludicrous. It is called by its present name, through having belonged to the daughter of Henry VIII. The embroidered cover is said to have been wrought by her own hands.

We now enter upon the later schools, by some considered as the decline. Having dilated somewhat on the outline class of Illuminations, our passage through the rest—in which rich and lavish colour with every artifice of fascination gradually usurps the grand necessity of outline—must necessarily be concise.

Good drawing is, nevertheless, always to be found in the best works. Here the true artist always shews himself, his touch is ever delicate, yet firm and true. He permits himself no bungling, it would haunt him like a nightmare; he is compelled, because he is a true artist, to labour faithfully in all his works.

In Illumination, the student can *never* afford to be careless. He should consider, not the rapidity, but the truth of his pencil, for if false, the rapidity will be utterly unconsidered; the falsity alone will stand on record.

The great feature of the fifteenth century illumination,

is its elaborate perfection of miniature painting—a matter involving serious labour on the part of a student of this class of work. It has, however, other distinctive marks among which are the single line scrolls, composed of a tendril of ivy, the line in black, the leaves burnished gold, thickly distributed over all the available portions of the border.

Sometimes, as in the Berri 'Hours' at Paris, in Harl 2900, and others in our own National library—sweetly coloured birds are introduced among the tendrils, sometimes a forget-me-not or a columbine, or whatever might please the artist or his patron.

Our space prevents our noticing, as it deserves, the Harleian Poems of Lydgate, as a fine specimen of native taste and skill. It was written by order of William Curteys, Abbot of St. Edmundsbury, for presentation to Henry VI. on the occasion of a visit to his monastery in 1433. It contains some scores of miniatures, well executed, and, as might be expected, wealthy in gold and colour.

A page near the beginning contains a border of great beauty, forming the ornament to an initial 'I.' The style is based on the French or Flemish of the same date, probably the latter, as Flemish artists were encouraged both in France and England.

The initials to each stanza are fancifully fringed with a kind of lace work chiefly in black, like the text, which is symmetrical and good. Now and then comes a larger initial than the rest, on a resplendent ground of lustrous gold, or perhaps of very delicate and harmonious colours, separated from each other by the various limbs or portions of the letters. These are wrought over with fine white 'embroidery.' On the whole, it is a book to be proud of.

The Low Countries, which now began greatly to influence the direction of art, have always had a fondness if not a passion, for flowers. From Memling and the Van

Eycks to Rubens and the Van Huysums, it has, on the whole, been the ruling passion.

Reference will be made shortly to a work attributed to Memling, who has been characterized as the 'greatest of illuminators.'

Jan and Hubert Van Eyck might, with equal truth, be termed the 'fathers of miniature painting,' for though not the originators, their improvements placed it on an entirely new foundation. They and their sister, Margaretha, were the joint producers of the great Bedford Missal, another present to Henry VI., whose date Dr. Waagen fixes between 1423 and 1431. They were the first to introduce good landscapes in the place of diapers or bad architectural designs, for their backgrounds. Their studies of natural flowers, and with them insects and realism generally, soon gave a complete turn to the art throughout Western Europe. The same impulse was working among the pre-Raffaellites in Italy—whether by their influence, perhaps it would be difficult to decide; but, certainly, they added to the effect by which Illumination lost itself in miniature, under such artists as the monk Angelico, Girolamo dei Libri, and his more celebrated pupil, the indefatigable Clovio.

Through this revolution from the decorative to the realistic, we find the study of illumination, as we approach the sixteenth century, to become exceedingly complicated. It would, if fully followed up, include historical and landscape miniature in body-colour, or 'tempera,' flower, fruit, and animal painting to perfection, and a peculiar method of painting, chiefly Italian, called 'cameo,' or 'camaieu gris.' The ancient 'camaieu gris' is a washy kind of sketching; the later 'cameo' painting an imitation of 'basso-relievo' in monochrome, the lights being white or gold, the shades a deeper tint of the coloured ground, amber, grey, crimson, puce, or whatever it may be.

Among the noted patrons of Illumination in the fif-

teenth century, a prominent place must be assigned to René of Anjou, father-in-law of Henry VI. He was himself an amateur of no mean pretensions. He encouraged, and excelled in various arts, and thus deserves notice— notwithstanding his poor figure in the politics of the day.

A volume that once was his, the work of a Flemish-taught French artist, recommends itself for its immense variety of colour. It is described on pages 45 and 46 of the Manual.

It will have been noticed how, by degrees, Illumination changed its form from ornamented lettering, to elaborate miniature. It no less decidedly changed its modes of application. From being almost solely appropriated to missals and other devotional books, it became so popular as to be enlisted into the service of poets and novelists.

In the ‘Romance of the Rose,’ the British Museum contains, perhaps, as glorious a specimen of the kind as ever existed. Another, almost as fine, is the ‘Poems of Christine de Pisan;’ both said to be French MSS., though the former undoubtedly reflects the chief excellences of Flemish art. Both are referred to hereafter, yet, by way of summary of these and all other excellences of the renaissance times, we will add a few words of description relative to the first, which may be found suggestive for modern practice. Of the pictures, we may say once for all that they are exquisite both in spirit and execution.

To the first illumination (in the ‘Romance of the Rose’) is a broad border, with a bloomy, dull, green ground. The twigs upon it, forming the border, are in lilac—a common colour for buildings, &c., and details generally. Hanging or twining from the stems are, in the right lower corner, carnations; in the upper, columbine; on the left lower side, cornbottle, or thistle; up the side, forget-me-not; then daisy, and lastly, sweet-pea, in the upper corner. The whole is interspersed with birds and insects in relief. The crimson or scarlet flowers are relieved in the curls with gold.

This description, varying the flowers, grounds, &c., would serve for most of the rest.

Next to this MS. in beauty is the Memling 'Hours,' already referred to.

It is in all respects a perfect gem, bound in purple velvet, having a border of open gold filigree, four stones set in silver at the corners, and in the centre of each back, a cameo medallion. The miniature borders have solid grounds of colour, or dead gold. Among the colours are grey, lilac, buff, and turquoise green; occasionally crimson and purple, and now and then intense blue.

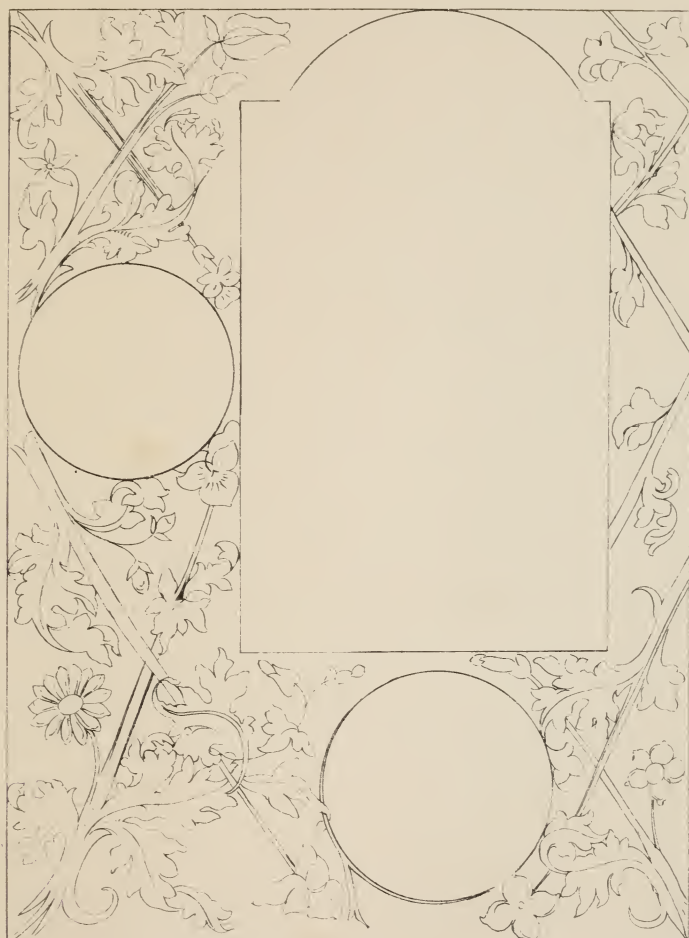
But for the flowers and insects we will quote the words of Dibdin, as they apply equally to the MS. before us. He is describing the famous 'Hours' of Anne of Brittany in the National Library at Paris.

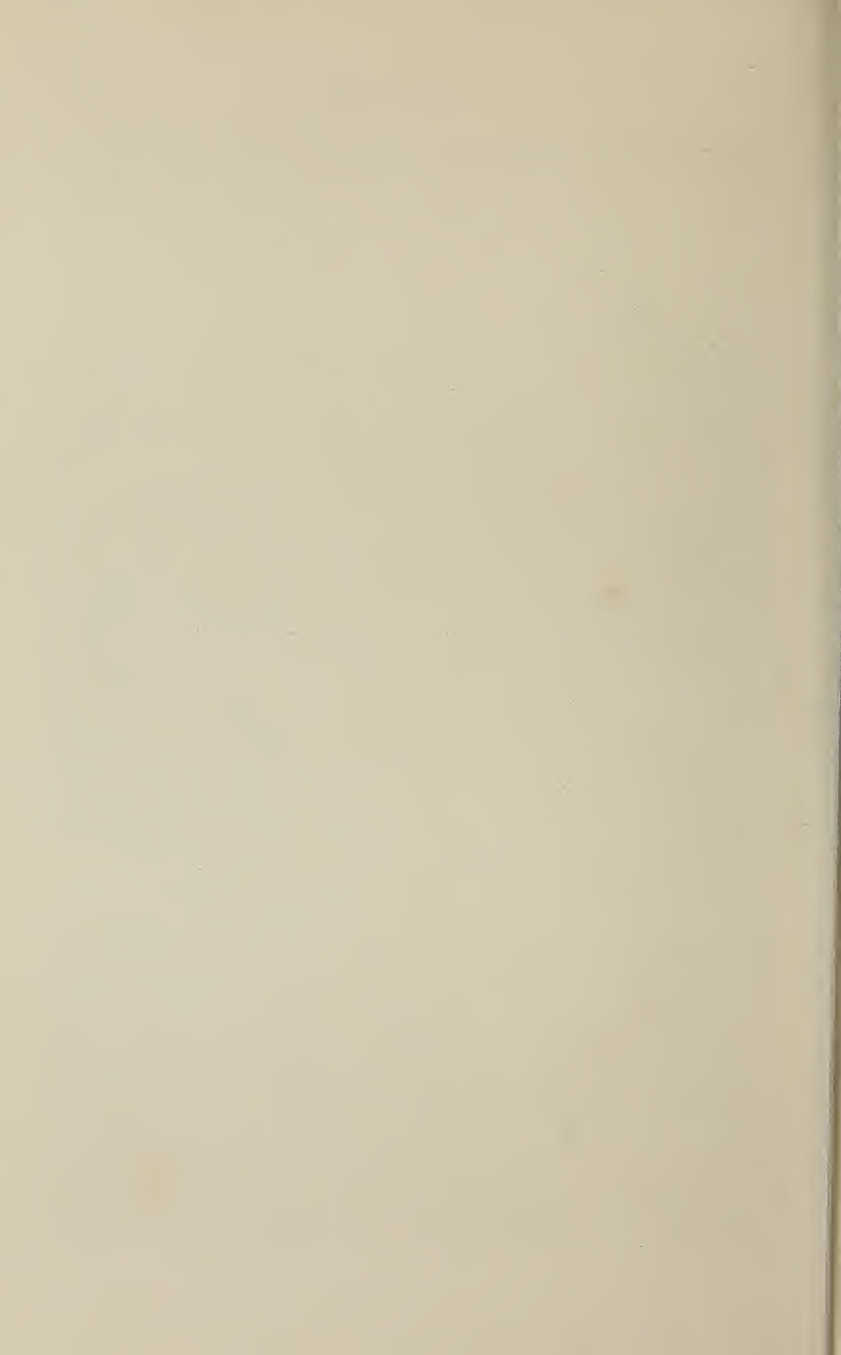
"The calendar occupies a space of about six inches by four, completely enclosed by a coloured margin. Then begins a series of the most beautiful ornaments, of *flowers, fruit, insects*, &c., for which the illuminations of this period were always eminently distinguished. These ornaments are mostly uniformly introduced in the fore-edges, or right-side margins of the leaves, although, occasionally, but rarely, they encircle the text.

"It is really impossible to describe many of them in terms of adequate praise. The downy plum is almost bursting with ripeness, the butterfly's wings seem to be in tremulous motion, while they dazzle you by their varied lustre; the hairy insect puts every muscle and fibre into action, as he insinuates himself within the curling of the crisped leaves, while these leaves are sometimes glittering with dew, or coated with the finest down. The flowers and vegetables are equally admirable and true to nature. To particularize would be endless. Assuredly these efforts of art have no rival of their kind."

In the 'Memling' (addit. 17,280) the borders are chiefly on the outer side. In full-page borders, the

Fig. 1





grounds are cut up into compartments by diagonal lines or twigs laid cross-wise, (Figs. 29, and 31). In Fig 29 *a* the grounds are—grey, scarlet, blue, grey, scarlet, blue, &c., &c. The gold heightening is common on the twigs and foliage twined about them. Fig. 27 gives a centre stem from Harl. 4431, ('Poems of Christine') in which the outline and colour are beyond description. For small pocket volumes, an available style similar to the above, but far inferior, is shewn in Harl. 2948, and 2950. The borders are all on the outside of the text, and generally consist of a combination of conventional scrolls, with natural flowers or fruit, Figs. 30 and 33.

The centre ornament in Fig. 30 shews another way of making up the border. The scroll work is gold, pink, and blue, the colours heightened in their deepest part which is along the centre, with pearly dots of white. The twigs are pen-drawn, by no means too carefully. The five-petalled flowers are scarlet, the rest blue; the leaves gold and emerald, or lemon yellow, shaded with chrome green, and veined with lemon. A pair of green buds with pink tongues are seen on the left, one peering beneath a part of the scroll. Two others on the right are scarlet.

The Italian style consists similarly of highly ornamented stems and rinceaux, with birds and flowers upon them. Miniatures are introduced in medallions suspended from the stems, or forming part of the construction of the borders; which are often filled with massive scrolls of acanthus leaves in azure, crimson, and green. These leaves are shaded in a firm and masterly manner, and heightened in the lights with brighter colour or pure white. The designs of Raffaele in the Loggie of the Vatican are often imitated in Italian MSS. In our example (Fig 32) the colours are pink, lilac, emerald, &c., birds similar to flowers, e.g. pink breast, black tips to head, wings, and tail, golden-blue back, with gleams of emerald and pink, as in mother-of-pearl or the peacock feather. A delicate gold ivy-leaf filigree, omitted in the

sketch, fills up the rest of the outline. Of the latter we cannot, as we have said, trace the history; we may, however, venture a word or two of description.

We select for this purpose, a MS written by Mohammed Hussein—the “Pen of Gold.” Its name is the Beharistân, or Garden of Spring. Its date about 1490. The leaves are of the softest Cashmirian paper, and of such delicate shades of green, blue, brown, dove and fawn colour, as never to offend the eye by their glare, although richly powdered with gold. The margins are broad, and contain beautiful designs in liquid gold—no two being alike. Some are divided into compartments, others are running patterns. Many contain graphic and accurate outlines of the elephant, rhinoceros, lion, panther, and other Asiatic animals. One artist, it seems, was employed for the human figures in the hunting scenes, another for the animals, and another for the ornamental compositions. The paintings which are meant to illustrate the book are in colours, and occupy the centre of the leaves.

Several MSS similar to this are exhibited in the British Museum.

In Spain the art was partly like the Italian, partly tinged with Oriental gorgeousness of taste; for as we have remarked, Illumination was cultivated with success and in various styles among the Asiatics. We have now arrived at the very latest period of the art as it was employed in printed books for upwards of a century after the invention which put an end to the business of the *scriptorium*. Initials were often painted into blank spaces left by the printer, sometimes on shields or elegantly shaped cushions, or on medallions of richest colour overwrought as in the MSS., with flowing patterns in deeper colour or gold.

In all later styles, the initials are very similar, the texts vary even less. In outline they are similar to the ‘D’ (Fig. 28). An initial ‘O’ for instance (Harl. 1892) is

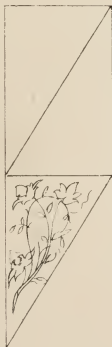
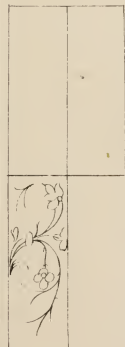
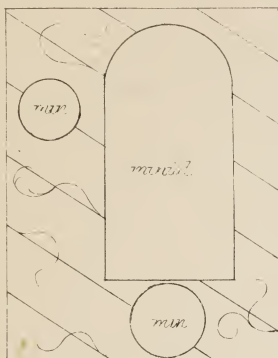
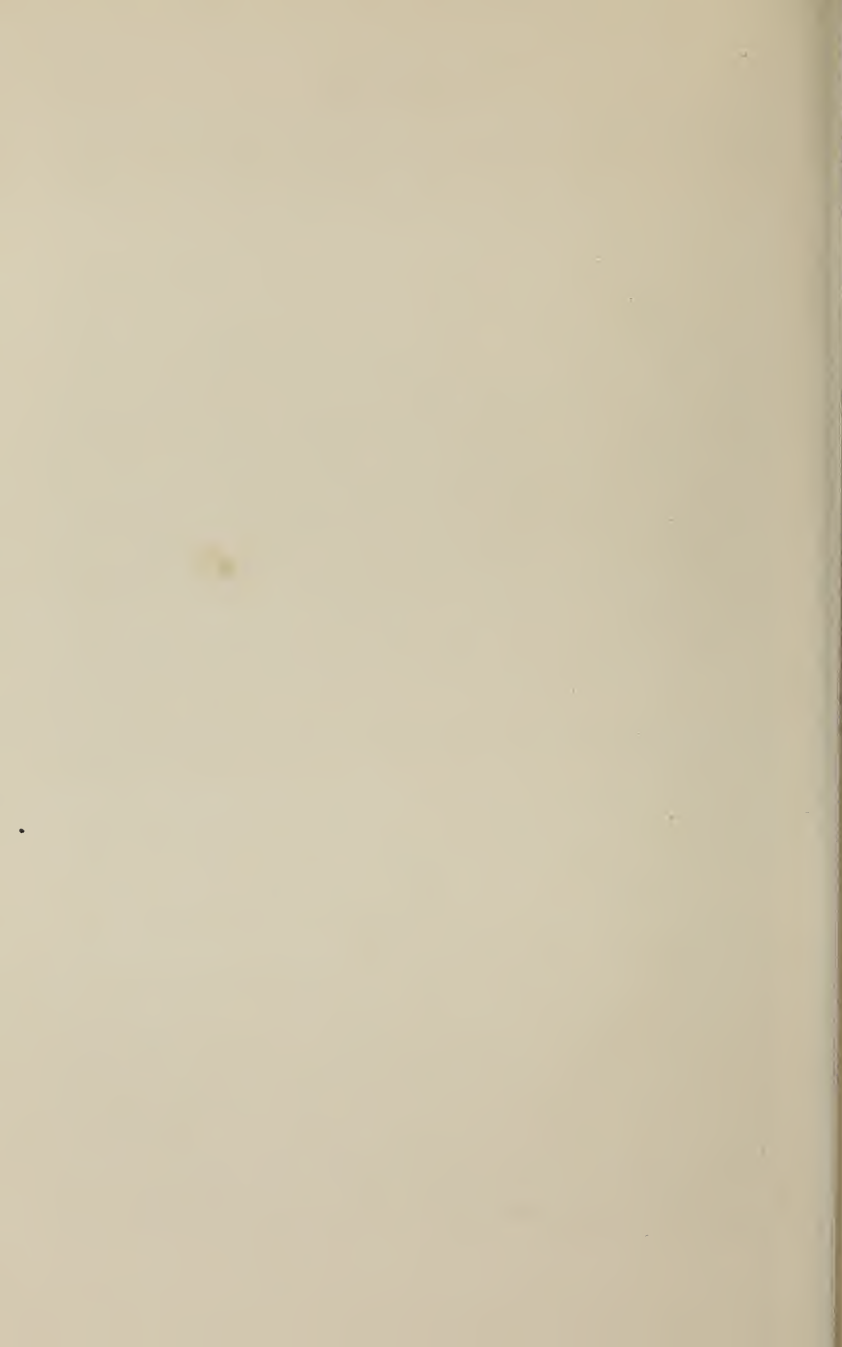


Fig. 33



lilac on a puce ground. It might be citron on violet, purple, or blue on chocolate; the citron edged with gold, the blue with white, points of white or gold along the centre.

In verse, or where every line begins with a capital, the initials are often placed on a bar of gold, or each letter on the bar has its own colour of ground and outline.

Here we close our rapid survey. As, however, so much has been said by various writers concerning the refined finish, and sweet colour of Giulio Clovio, it may gratify curiosity to conclude the chapter with a few observations on his method.

From the examples best known in England, he appears to have profited largely in design by his studies from Giulio Romano, and Michel Angelo, under the former of whom he studied after leaving Girolamo. Hence, as might be expected, he excels also in colour.

His high lights are left untouched, the colour appearing gradually and with caution about the folds and half-lights, and then deepening into the shadows. Everything in features, dress, ornaments, flowers, and other detail, is finished with the nicest attention, not permitting a single slovenly or unmeaning touch.

The colours employed in the draperies and trappings, which are disposed with masterly skill, are brown, pale blue, yellow, pink, and gold. His excessive finish is brought about by an incredible amount of stippling and soft gradation of the delicate tints.

Of the time he used to take in his performances, we may have an idea from the current story that on twenty-six miniatures executed in a Breviary for Cardinal Alessandro Farnese, he spent the greater part of nine years; while as to value, the twelve pictures in the "Victories of Charles V," known as the 'Grenville Clovio,' are said to be valued at one hundred guineas each.*

* The reader will find a close description of these pictures in Dibdin's Bibliograph. Decam. Vol. I. p. clxxxix.

There is a M.S. decorated by his hand in the Soane Museum containing several cameos, and an altar tablet in the South Kensington Museum, also attributed to him. This tablet is of an oblong shape, the texts separated into three columns by lines of ornament; a broad border, with renascimento scrolls and flowers on a gold ground, surrounds the whole. The edges of this border consist of a plain ball moulding in gilt.

Medallions having grounds of scarlet and blue, by turns are placed at intervals along the border, alternately with coats of arms. At the top of the central column is a painting of the Lord's Supper, and below it two broad panels, scarlet and blue with gold edges and letters of gold upon them. The whole, with its beautiful initials and careful text, forms a very interesting relic of one of the last of the old Illuminators.

PART II.

THE MATERIALS.

Since the days of Dunstan and even of Memling, we have certainly lost sundry maxims of drawing and colouring, one or two resplendent pigments, and, perhaps, the best method of raising and burnishing our gold. But upon the whole we are immense gainers in point of the trouble and excessive carefulness necessary for the production of well-ground, softly-working, and brilliant colours; pencils of sweet touch; and, indeed, of every appliance that can shorten our labour, and economise our time. All old treatises on limning abound with directions for the preparations of colours, sizes, and gold—Cennini, for instance, and the *Illuminir Buch* of Boltzen, and very many MSS. in the British Museum and other collections. Harleian MSS. Nos. 3151, 1279, 1460, 6376. Soane MSS. No. 416 are specimens of the kind. With the exception of scarlet or bright orange, our colours are, for illuminating purposes, everything we could wish, nor could we, as amateurs, hope to surpass the preparations that are supplied with every care for their excellence by the proper makers. After much vexation and expense, probably our own would be worse than nothing.

COLOURS.

If we include all that is called Illumination from the earliest times until the sixteenth century, a small stock of colours will scarcely suffice.

A careful inspection of the list of Water Colours manufactured at the present day, leads to the conclusion that the following colours may be used, though some of them are similar to others in tint, &c., or can for other reasons be superseded. These latter we have marked in italics, and have left them out of our lists, as not being absolutely required.

YELLOWS.

Cadmium Yellow
 Gamboge
 Lemon Yellow
 Mars Yellow
 Naples Yellow
Raw Sienna
Yellow Ochre

REDS.

Brown Madder
 Carmine
 Crimson Lake
 Indian Red
Light Red
 Orange Vermilion
Scarlet Vermilion
 Rose Madder
 Rubens' Madder
 Vermilion

BLUES.

Cobalt
 French Blue
Intense Blue
Indigo
 Smalt
Ultramarine Ash

ORANGES.

Burnt Roman Ochre
 Burnt Sienna
 Mars Orange
 Neutral Orange

PURPLES.

Burnt Carmine
 Indian Purple
Purple Lake
 Purple Madder
Violet Carmine

GREENS.

Emerald Green
 Oxide of Chromium
Olive Green

BROWNS.

Burnt Umber
Sepia
 Vandyke Brown

BLACKS.

Ivory Black
 Lamp Black

WHITE.

Chinese White

The selected colours we would apportion into five lists as follows, viz. :—

1st List.—Gamboge, Cadmium Yellow, Crimson Lake, Vermilion, Cobalt, French Blue, Emerald Green, Lamp Black, and Chinese White.

2nd List.—Lemon Yellow, Gamboge, Cadmium Yellow, Rose Madder, Crimson Lake, Vermilion, Cobalt, French Blue, Burnt Sienna, Emerald Green, Vandyke Brown, Lamp Black, Chinese White.

3rd List.—Lemon Yellow, Gamboge, Cadmium Yellow, Rose Madder, Crimson Lake, Carmine, Orange Vermilion, Vermilion, Cobalt, French Blue, Burnt Sienna, Brown Madder, Emerald Green, Green Oxide of Chromium, Vandyke Brown, Lamp Black, Chinese White.

4th List.—Lemon Yellow, Gamboge, Cadmium Yellow, Mars Yellow, Rose Madder, Crimson Lake, Carmine, Orange Vermilion, Vermilion, Indian Red, Brown Madder, Cobalt, French Blue, Neutral Orange, Burnt Sienna, Burnt Carmine, Indian Purple, Emerald Green, Green Oxide of Chromium, Vandyke Brown, Lamp Black, Chinese White.*

5th List.—Lemon Yellow, Gamboge, Naples Yellow, Cadmium Yellow, Mars Yellow, Rose Madder, Rubens' Madder, Crimson Lake, Carmine, Orange Vermilion, Vermilion, Indian Red, Cobalt, French Blue, Smalt, Mars Orange, Burnt Sienna, Purple Madder, Burnt Carmine, Indian Purple, Emerald Green, Green Oxide of Chromium, Vandyke Brown, Lamp Black, Chinese White.

These five lists will, we think, be found to be carefully selected, and to contain the colours best adapted for Illumination.

Our space will not permit us to enter into the peculiarities and properties of these colours, which, indeed, we believe to be generally known, from there being several works and treatises in which they are fully discussed.† We may, however, draw attention to the permanent character of the colours we recommend, and would warn

* We observe it mentioned in Mr. Digby Wyatt's work, that Messrs. Winsor and Newton have placed these four lists into boxes (complete with colours and materials) of the respective retail values of £1 1s., £1 11s. 6d., £2 2s., and £3 3s. They have adopted our fifth list, and have placed the colours into a box, which, (being completely fitted with other materials) is of the retail value of £5 5s.

† Vide Field's Chromatography, Winsor and Newton.—Digby Wyatt's Art of Illumination, Day and Son.—Rowbotham's Art of Landscape Painting in Water Colours, Winsor and Newton, &c.

our readers against using Chrome Yellows, Red Lead, and Pure Scarlet as not being lasting. Pure Scarlet is fugitive and the others in time turn black.*

It only remains under this head for us to select the form of colour, or mode of preparation most suitable for Illumination, a matter which we will now proceed to determine.

In some sense, the best form of colour may be said to be that which the Artist likes best to work with, and with the manipulation of which he is best acquainted. The old Illuminators used powder colours, mixed as wanted with white of egg, and curious preparations of colour-cloth; but then, of course, they were unacquainted with the modern forms of preparation. Availing ourselves of the knowledge in question, we may pronounce for *Water Colours* as being best adapted for Illumination.

There are two kinds of Water Colours, viz., *Dry Cake Colours* and *Moist Colours*—and of these two the latter are preferable as giving out the greater volume of colour, and possessing the greater tenacity or power of adhering to the surface of the material on which they are used. Of *Moist Colours* there are two descriptions, viz., *solid* and *liquid*. Some of the colours will not keep well in the latter form, and moreover there is a waste in using them when only moderate quantities are required, as the colour cannot be replaced in the tube when once squeezed out. Hence it is best to use the *solid* *Moist Colours*.

The ordinary kinds of solid *Moist Colours* are those placed in pans, and those made up *per se* in wafers. They are both apt to get dusty and dirty when once uncovered, and therefore cannot be said to give complete satisfaction for Illuminating purposes, wherein it is indispensable that the colours should be kept very pure and clean. Messrs. Winsor and Newton have got over the difficulty by placing their Illuminating Colours (pre-

* Vide Mr. Digby Wyatt's Art of Illumination, page 83.

parations of solid moist character) in small china gallipots, *with lids*, and have consequently turned out the best form of Illuminating colour with which we are acquainted.

It may be as well to mention, that under the head of 'colouring,' will be found a full list of mixed tints and compounds, made from the colours forming the foregoing lists.

INKS.

We will now briefly touch upon the inks used in Illuminating. They are Liquid Indian Ink, Liquid Lamp Black, Liquid Prout's Brown, and Liquid Coloured Inks. Of these, the Liquid Indian Ink is most useful, superseding both Liquid Lamp Black,* and Liquid Prout's Brown. The coloured inks are only occasionally required.

If the Indian Ink or Lamp Black be rubbed down from the Cake, it must be with very weak gum water, to prevent the ink from spreading unmanageably from the pen, and, moreover, to give it a brilliancy similar to that of the inks used in the MSS.

For coloured inks such as scarlet, azure, or purple, more gum, and a somewhat thicker mixture is made. Scarlet may be made with pure vermilion, or vermilion and a little good red-lead—the gum will assist the permanency of the colour. Azure, with Smalt or Ultramarine, paled, if necessary with White. And similarly other colours, for the mixtures of which directions will be given hereafter.

The thickness of the ink must depend on the purpose it is intended for. The text may require it to be somewhat flowing, though not too thin, while outline drawing, or rather finishing, will require it to be as thick as can possibly be worked.

* The solid moist form is the best for Lamp Black, and we have consequently placed the colour in our lists (vide page 21.)

VELLUM, BOARDS, AND PAPERS.

Vellum can be obtained ready prepared for the Illuminator, in pieces, whole skins, or ready made up into block books. It is an admirable material to work upon, but is somewhat expensive.

It must not be supposed, however, that vellum is the necessary or only material for our own purpose. As was remarked in the Introduction, paper of various kinds was in general use for MSS. in the East, long before its employment for that purpose in Europe. Perhaps two thirds of the MSS. discovered in various Greek and Syrian Monasteries, chiefly portions of patristic theology, are written upon paper. Vellum certainly has the better chance with the lapse of years, though by no means the easier to work upon. Before the days of Bristol and London board, attempts were made at producing a kind of strong card, by pasting the leaves of a book by three and four together before writing upon them. A book of this very kind, and fairly illuminated, occurs among the Harleian MSS. No. 6103. (Harl. 3314, and 3349, &c., are illuminated on paper.)

Bristol and London boards, however, are now (by the aid of machinery) beautifully made, and quite supersede anything that we can make with our own hands.

Paper has good precedent for its use in Illumination, nor is it improbable that if paper such as is now made had been accessible in former times, very many more 'Codices Chartacei' would have been numbered among illuminated MSS. Good drawing paper, with a fine, firm grain, and having an ivory-like surface, but without gloss, is, with the single exception of durability, very nearly as good as vellum. We believe that there are Papers specially manufactured for the Illuminist.

PENS.

The iron or steel pen, also, was known centuries ago ; but as steel pens are apt to tear up the surface of the paper, we should have at hand several good thick quills for pens to print with. For heavy texts the pens should be rather short in the nib, and possessing but little flexibility, the proper breadth of stroke being attained by cutting away a portion of the point with a clean bevelled edge, somewhat less than the breadth required. Some may be cut straight across, or at right angles to the axis of the pen ; others, as may be found convenient, somewhat slanted in the cut, as for writing Greek. Oriental writers, at least, among the Hebrews and Arabians, hold the reed as nearly perpendicularly as possible. A broad, almost unyielding point will give a backward stroke as clearly as a forward one without taking it from the paper, as may be seen in the beautiful Hebrew and Persian character. Careful as were the Orientals in their writing, they were not more careful than the calligraphists of Western Europe from the twelfth to the sixteenth century.

For finer writing, the pen should be cut with a much longer slope in the nib—like the fine cutting of a sketching pencil—yet with a clear, definite breadth of point. Such a pen should be made from a strong quill, or it will not bear the requisite pressure of the hand. A steel pen, from its elasticity and the need of nicely regulated pressure, is too uncertain, at least, until some dexterity of stroke has been attained.

For fine italics, however, a smoothly finished long-nibbed steel pen may be found exactly suitable ; while for fine drawing, such as is continually required in the best work, that of the close of the thirteenth century, one of Gillott's architectural pens is just the thing.

We shall do no harm, with all these appliances, to

practice drawing with the common pen, as much more of the delicacy of the stroke depends upon the hand than upon the pen or pencil.

Whatever may have been the dimensions of the pencil with which the artist accomplished the fine white lines on the initial and diaper grounds of MS. Harl. 4381, it is unquestionable that they were drawn by a most fearlessly skilful hand. We can have no idea of their fineness from a mere engraving nor unless we have seen something of the kind in original work.

BRUSHES.

Few brushes are required for Illumination, but from the peculiar character of the work, and the nature of the colours, &c., employed, it is requisite that the right kinds should be carefully selected.

For general use, the red sable brushes in goose, duck, and crow quills should be employed; say one goose, (for large grounds), two duck (for ordinary work), and three crow (for fine linings on initials, &c). The red sable is preferable to the brown sable, or other hair, as being stronger and firmer at the point.

An ordinary flat camel's hair brush will suffice for damping the back of gold paper, washing over weak solutions of gum water or ox-gall, &c., &c.

When gold leaf is used, a soft camel's hair brush (of swan quill size) may be found useful for touching, smoothing, &c. For laying down the gold leaf, a very thin flat brush is required, called a 'gilder's tip.'

BURNISHER AND TRACER.

A 'dog's tooth set in a stick' was the ancient burnisher, for general purposes, but agate has now been long in use. Some Illuminators prefer and use the 'claw'

shape, but that of the 'pencil' may be said to be the best, as besides the facility it offers to beginners, in allowing a fair sweep of hand over the gold, its point may readily be used as a 'tracer' for indented diapers. A long sharp pointed ivory tracer, however, is requisite for very fine work.

METALS.

The following may be said to form the list of the metallic preparations used in Illuminating; viz:

Gold Leaf, Gold Paper, Shell Gold, Saucer Gold, Gold Powder, Gold Paint, Gold Ink, Silver Leaf, Shell Silver, Saucer Silver, Silver Powder, Silver Ink, Shell Aluminium, Shell Platina.

These preparations are too well known to need description. Their mode of application will be found explained in our chapter on 'Gilding.'



Besides colours, materials to work upon, pens, brushes, burnisher, tracer, and metallic preparations, there will be required an eraser, compass, rule, pencil, Indian rubber, sponge, cotton wool, some tracing paper, and other small sundries.

A bottle of gum water will be necessary, and also one of liquid ox-gall. A little of the former, mingled with water, is used to impart brilliancy to colours and for other purposes mentioned in this book. The latter (likewise diluted) will be found useful for removing greased particles from the surface of vellum, paper, &c.

It will also be requisite to procure, or make, some 'Water Mat Gold Size,' and 'Raising Preparation'—of these we shall treat in our chapter on 'Gilding.'

PART III.



OUTLINE.

We now come to that portion of our work which, with all its attractiveness, will try our love and patience, even more severely than the dry process of abstracting principles, or enumerating tools. As long as our ideas remain within the intangible bounds of thought, they are under magisterial control; but the moment we attempt to fix them in material form, we learn the immense distinction there ever is between imagining and doing.

During the moments which we have occupied in reflections upon the history and principles of the Art, doubtless many entrancing visions have presented themselves of pages resplendent with gold and the magic jewelry of colour; and grand determinations have been formed of triumphs—at least ovations—for ourselves, in the glorious pages with which we would astonish our long-suffering friends; and the precious books that by our handy-work should become the cynosures of our drawing-room and library. Let us now put those pretty schemes into execution. Illumination is a lovely art, but it cannot be attained at once, we must submit to a somewhat tedious application to study, and be forearmed against the little disappointments which naturally will occur. After hours or days of happy progress, let us not permit an unfortunate dash of colour, or an obstinate

tatter of gold leaf to dishearten us from beginning afresh. It is a lesson of caution that, no doubt, we have been in need of. How many of our now celebrated artists, did we but know particulars, have been cruelly tempted to smite, and *have* smitten, sweet promising pictures, with that implacable sponge, exasperated with repeated effacings; or crushed together in hopeless ruin once beautiful beginnings of water colour, through some disastrous combinations of fact that had no place in their ideas! Let us reflect how our great painters have arrived at their poet-like mastery of expression, their fearless and untrammelled execution, and we shall rise all the more hopefully from our own small discomfitures. We must do wrong many times before we can do right, unless each error be carefully examined and its cause avoided. If, after careful reflection, we still err, then let us trust to practice also, and most assuredly our work will soon become easy to our hands, and the bright visions of our imagination be fashioned into permanent reality.

First, then, let us have a perfectly definite idea of what we have to do. We will resolve at once, not to waste our time in multitudes of beginnings, and fruitless attempts to do great and elaborate things before we have gained much more command over eye and hand than we commence with.

It is common to suppose that if we could only manage the pencil we should find no drawing difficult. In some degree, this is true, for facility of hand is only acquired by practice. But the great difficulty is in the seeing, not the handling. We do not imitate perfectly, because we have not seen all that there is to imitate, and however forcibly this may apply to the distinctness and reality of form, it applies much more forcibly to the subtlety and changeful mystery of colour. Correctness of eye will very soon produce correctness of hand. Our first acquirement then, must be, to learn how to observe.

The practice of copying good old Gothic texts will

teach us this, usefully, for our immediate purpose. A copy must be obtained in facsimile from some well-written MSS., or, if possible, a few leaves of the writing itself.

Having our text before us, previous to commencing operations, let us notice how the various limbs of the letters incline with respect to the body, and also how the latter may stand when compared with the perpendicularity of the page. Most good texts are perfectly vertical to the line on which they are written. We must note, also, the slope of the upper and lower turns, what angle they make with the perpendicular or ground-line; and lastly the thickness of the down-strokes, the height of the text itself, the distance between two lines of it, and the position that it occupies as a whole upon the page. We shall find, most probably, after a few attempts, that there is some mysterious difference between our copy and our work, that we cannot seize upon. We may have complied apparently with every principle on which the text is constructed, but still there is a certain unlikeness. Perhaps we have not kept the proper width required by every letter, there is one width for the *i*, another for the *a*, and another for the *m*. It is impossible to state generally, what that width should be, but it may be determined from the particular example before us. Possibly we have made our *ps* and *qs* too long. This is a common error—we must mind them better for the future. The *g* is a particularly awkward letter to put in anything like its proper attitude.

To detect and remedy these mistakes we may take a piece of tracing paper and carefully go over the letters one by one. To do this hurriedly will be of no use, it will only compel us, as in our algebraic equations at school, to do all over again with very different attention. In this, as in other things, we may save time and sorrow by doing what we have to do *well* the *first* time.

Having completed the tracing, it must be laid upon our own work, and the deficiencies attended to in the

next attempt. Nor will there need many such attempts before very respectable accuracy will be attained.

Should we find that we cannot train the hand into drawing good clear vertical strokes in any other way, we may rule the page with close lines, say 1.16th of an inch apart, from top to bottom. By the way, to fix our ideas, we will take the actual measurement of two small examples of text merely, without border or illumination.

1. Very small pages.

Length of page		$4\frac{7}{8}$	inches.
Breadth	„	$3\frac{5}{8}$	„
(Width) Upper margin of page		$\frac{7}{8}$	„
„ Inner	„ „	$\frac{7}{8}$	„
„ Lower	„ „	$1\frac{5}{8}$	„
„ Outer	„ „	$1\frac{1}{8}$	„
Distance apart of lines.			
Between text		$\frac{9}{40}$	„
(Height) Text		$\frac{1}{10}$	„
Width of letter m		$\frac{1}{8}$	„
„ „ n		$\frac{3}{40}$	„

And generally when the letter *i* occurs it is as far from the stroke on either side as the middle stroke of the *m*.

2. Larger pages.

Length of page		$6\frac{7}{8}$	inches.
Breadth	„	$4\frac{3}{4}$	„
Upper margin of page		$1\frac{3}{16}$	„
Inner	„ „	$1\frac{3}{16}$	„
Lower	„ „	$1\frac{7}{8}$	„
Outer	„ „	$1\frac{1}{4}$	„
Lines between text		$\frac{9}{10}$	„
Text		$\frac{1}{10}$	„

In many instances, the margins are of extraordinary dimensions. Dibdin mentions a richly bound "Office of the Virgin," in the Public Library at Munich, which for

its ornament, he says, has no superior of its kind in Europe. "The margins are very large and the text very small: only about 15 lines by about $1\frac{3}{4}$ inches wide. But they are by no means disproportionate, and the extraordinary colour and quality of the vellum render them enchanting."

Having practised the writing of our texts until we can accomplish a tolerably shapely letter, we may proceed to a page of our own composing, or of selection from a favourite author. Illumination had best wait a little while, for until we can make the text stand on its own merits, we may be assured that disgrace attends upon any illumination we may be able to connect with it. Nevertheless, it is not essential for us to refrain from other work until we arrive at perfection in this, the time might be long, and doubtless we have faith in our own perseverance.

If we can do some one thing with accuracy, although not rapidly, we have made better progress than if we had gained a bold style of throwing off rapid but flippant inanities of gold and colour. The ready and swift pencil must at first be a slow one, or slovenliness is the inevitable result.

It is often remarked that the source of beauty is in changefulness. Hence the preference of the curve to the right line—of the curve of many centres to the curve of one—and of that whose centres change with subtle graduations from side to side—to that in which they range along the same. But we have no room to discuss the question here.

It is for this eminent characteristic of beauty that we would commence our studies with the Illumination of the early fourteenth century. From it we may learn all the art of beautiful decorative drawing, and much more, namely, splendid yet tender colour, and really enriching gold.

This style of Illumination abounds with richly pierced

canopies and pretty turrets, the interiors of which are lined with diapers of deep azure or russet, embroidered in white, or glittering in burnished gold. The canopies often serve as panels for the miniatures—historical or domestic scenes supposed to be illustrative of the text. Monstrous, but by no means disagreeably ugly dragons and lizards with necks and tails of marvellous length and flexibility are introduced in the initials and borders, purely for the sake of ornament. They are coloured in suits of every conceivable fashion, scarlet body and green legs, blue neck and tail, and scarlet head; or blue body and tail, rosy legs and wings, and emerald green head and neck.

Quaint they are, and as animals utterly impossible, but with a fanciful adaptation to their purpose, that gives them a right to be grotesque. Besides, the eye and mouth have all the characteristic expression, mingled with a kind of human depth of fun, of the animal from which they are evidently studied—the peaceful dweller on the monastic farm, or the well known denizen of the forest. Among them we find several varieties of dogs—the turnspit, mastiff, and greyhound,—hares and rabbits, and now and then the wild boar or the fawn; but by far the greater number of grotesques are studies from the dog, the cock, and the falcon.

In this style, also, occur those beautiful double-lined stems and tendrils of ivy, with thorny webs of glittering, gold about them, the exquisite sweeps of line and cusp, and rich inlayings of colour that place the work in the first rank of decorative, that is, *true* illumination, and render it fittest for reproduction on the margins of our printed books.

INITIALS.

Having taken up caligraphy as our commencing practice, our next step may fairly be to the study of a few

initials. Many of these are patterns of accurate and vigorous drawing. In such as contain animal forms we have almost an epitome of the beauties of the style.

Here are three simple examples of 'filling in' of the interiors, to be copied in outline only. They will illustrate what has been said of variable curves. We should note the curl of the upper leaf in D, how it returns upon itself, without deranging the contour of the rest, and the vigorous elasticity of stem in the A (Figs. 1, 2, and 3).

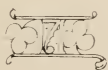
In our studies of detail, the object of which is to gain a just appreciation of what there is to be seen in our examples, we may use smooth drawing paper or London board in preference to vellum; the latter is expensive, and the marks upon it cannot easily be erased. The drawings may be made in pencil, and gone over afterwards, with a light but firm hand, in ink. Increased knowledge and much practice will confer the power of using the pen at once; but this will come naturally, and should not be attempted too soon. Manual dexterity is not the gift of inspiration. It was not even in Dürer and Raffaele.

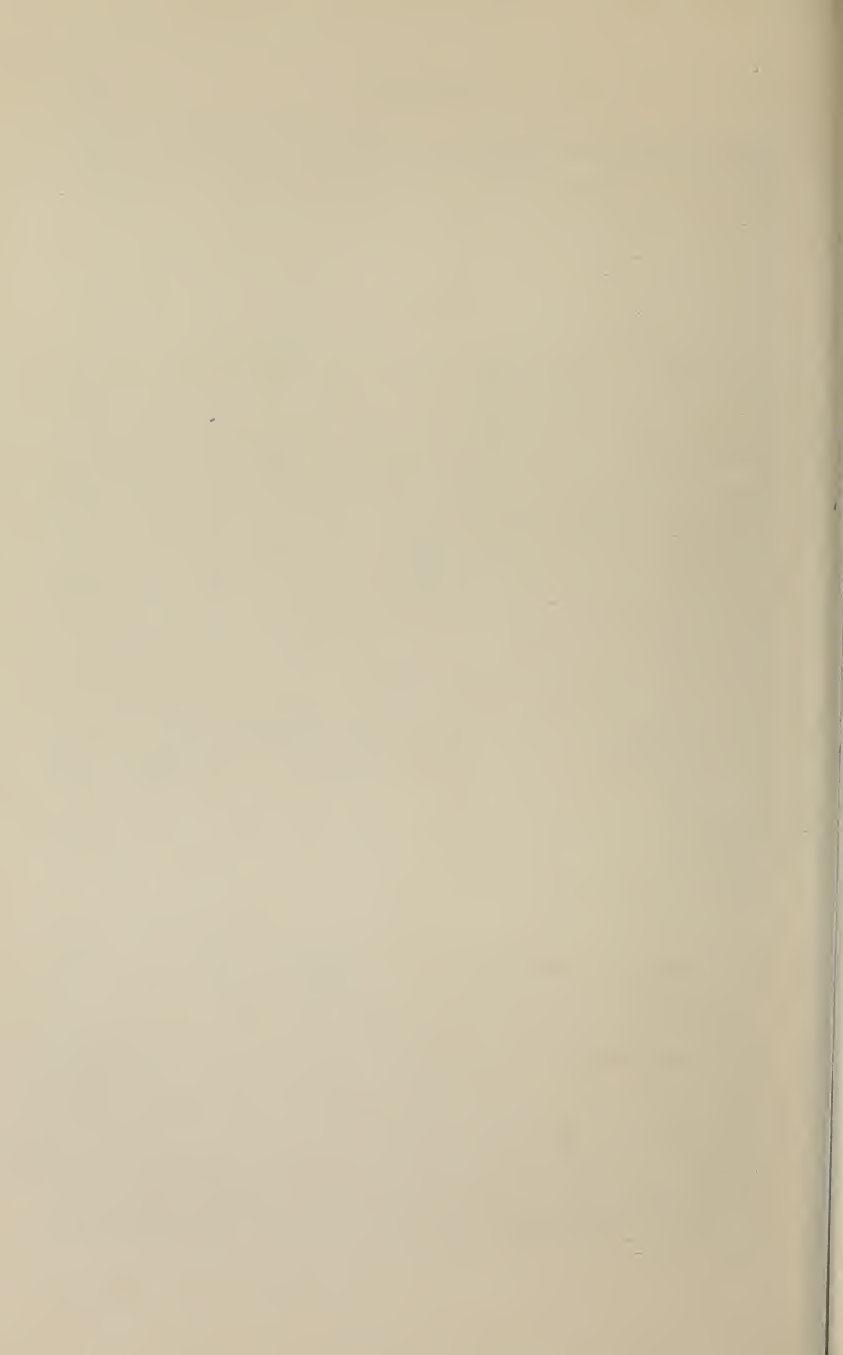
The ornamental 'fillings in' of initials are endless in their variety, and can only be studied from the originals. Outlines might express the vivacity of the drawing, but the charm of colour is utterly unapproachable by any process whatever short of actual copying by hand. If we wish thoroughly to understand what is meant by the delicacy and marvellous finish, the nameless fascinations of form and colour in Illumination, we must study the MSS. themselves. For very small texts such initials as those in Fig. 4 may be multiplied *in infinitum*.

Initials in this style are almost always on bright gold grounds, the body of the letter gradated carnation, or morell; or blue and the usual white line filigree. Interiors filled in with double-lined stems having buds and ivy-leaves, with twisted lizards, &c., very carefully penned,



Fig. 4





especially about the head and extremities. Smaller initials are in dead colour, finished with pen strokes flourished about them.

BORDERS.

The borders of the thirteenth and fourteenth century work are very elaborate and carefully drawn. The chief point to be noticed is the graceful sweep of the waving and spiral stems. Proceeding from the right line, the curve at first scarcely seems to move, but as it increases in distance it gains in rapidity, whereby at last it whirls swiftly round upon itself, and terminates in an expansion of foliage. All bending lines, even to the contour of the ivy leaflets, are drawn upon the same principle,—subtle changefulness from straight to round. Now and then a sudden and unexpected change of colour or quirk and coil of the stem gives an additional grace to the rest,—seldom is there perfect symmetry in the design, yet its unity is never spoiled, even by the most wilful variations. The manner in which the initial and border are frequently connected is shown at Fig. 5, which is an initial K.L. and terminal from Cott. MSS. Dom. A. 18. Fig. 6 shows a border line interrupted by a kind of dragon, the foliage above curling over twice or thrice, and then the stem or line being continued to the top with a finish like that above Fig. 5 or beneath Fig. 8.

Figure 7 shews two sorts of border of later kind. Fig. 8 the corner of another, and Figs. 9 and 10 corners of the earlier cuspid stem border—the style usually containing the grotesques notable for their exquisite drawing. One or two heads are shown in Fig. 11, &c. Fig 14 is a terminal of ivy.

The sides and lower edge as that surmounted by the K.L. already referred to, are formed by branching stems of ivy with many twigs, and buds, and berries of gold.

Sometimes a very effective border is produced by making the curling branch of ivy-leaves start each way from the left corners of the initials. Four such initials, with a branch from each left upper and lower corner, will make a good border.

Having obtained a sight of a good MS. of this period, and practised the fine *double lined* curve drawing, we shall now be able to discriminate between the better and worse of after times. The double line in part gave way in the fifteenth century or even earlier, and the style of illumination changed altogether under Henry II. of France, and his mistress, Diana of Poitiers, and, at the same time, under the indefatigable microscopic painting of Giulio Clovio in Italy.

F. 2



F. 2

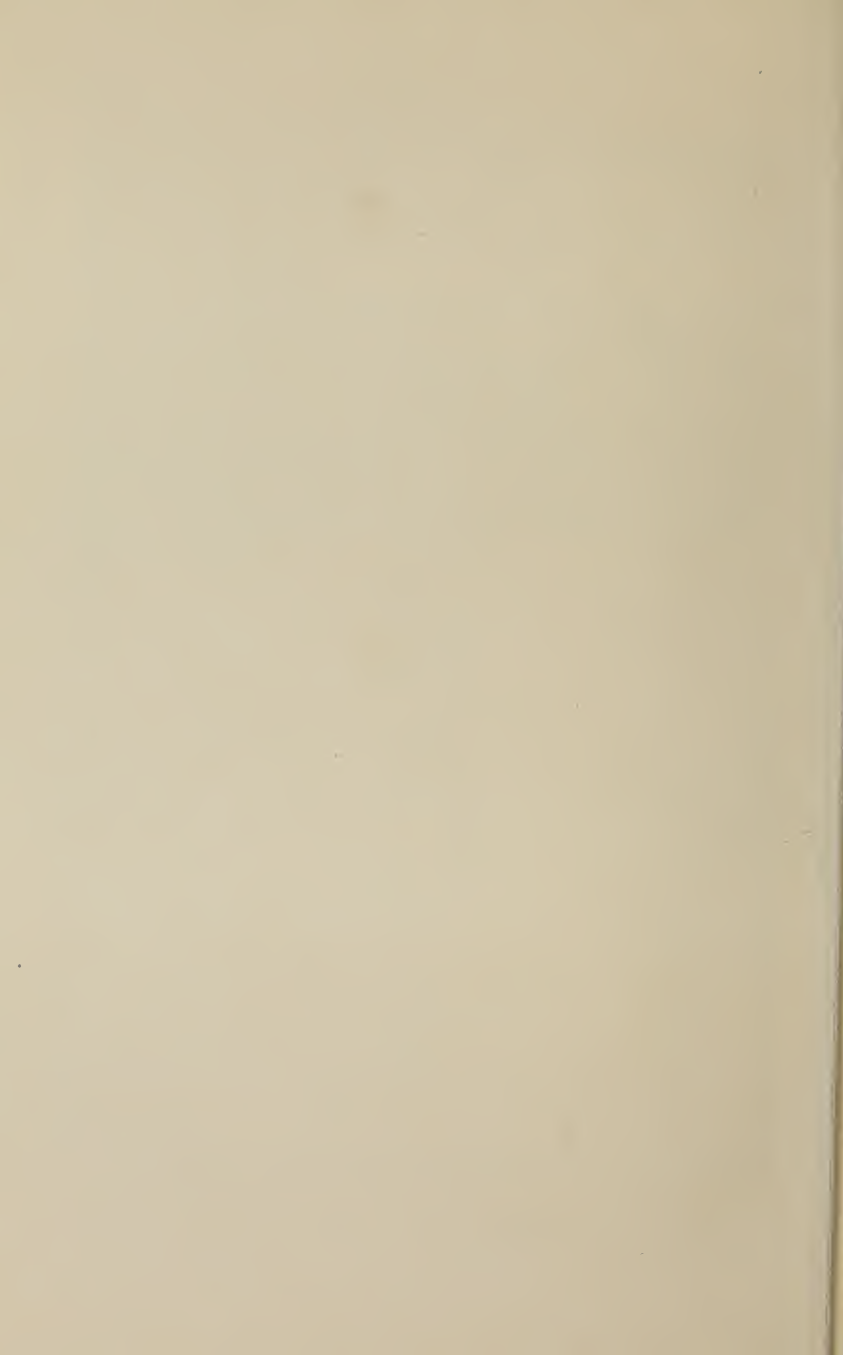




Fig. 8.



Fig. 9.



Fig. 10.

PART IV.

COLOURING.

Under the head of Materials, we have spoken of the colours recommended for Illumination.

Besides the colours in that list, several others are requisite, that are only to be obtained by mixing on the palette. These broken hues are employed in backgrounds, and as shading for the more brilliant colours and tints on the ornamentation.

We cannot here enter upon the study of principles and maxims of colouring,* our limits compelling us to be content with practical directions for laying on such colours as are named.

First, then, everything connected with the painting should be scrupulously clean and free from dust. Distilled water should be used, or, at least, soft water that is perfectly clear. A very little gum-water, in some cases, should be added to the colour as it is mixed. The sable pencils should be in readiness, two or three, or more, according to the work, and habits of the operator.

Perhaps this is the best place to notice the manner of using the Chinese White.

On being taken from the bottle, it is found to be exceedingly viscid, and troublesome to work, clogging the point of the pencil. Of course it should be diluted with pure distilled water, but as this renders it too thin for the

* Vide "The Principles of Colouring in Painting," by Charles Martel—Winsor and Newton.

firm, fine lines and dots so often wanted, it must be left a few moments to evaporate and thicken ; if still viscid, it should be thinned again and left. White thus put out of the tube and thinned, will be found to be even better for working a day or two afterwards than at first. All that is required, as it will be dry, is to dip the pencil in water before working it upon the white, and make a good point before transferring it to the Illumination. Unless these precautions be observed, the use of white will be attended with continual vexation.

When a compound colour is required, sufficient for the work in hand should be mixed up at one time, lest, more being required, the second tint differ from the first, when a disagreeable ‘ patchy ’ appearance will ensue.

Compound tints should be kept extremely clean in tone, muddy, or dirty tints, being fatal to that exquisite purity of colour for which Illumination is so famed. It is a great mistake to suppose that dark tints are necessarily somewhat dirty ; on the contrary, they can be kept as clean and clear in tone as the most vivid combinations.

We will now proceed to furnish a list of colours and mixed tints, and, in so doing, will drop all technical phraseology as much as possible, so as to convey the information clearly, even to the tyro.

TABLE OF COLOURS AND MIXED TINTS.

YELLOWS.

Vivid high-toned Yellow, or Primrose.—Lemon Yellow, Lemon Yellow and White, Gamboge and White.

Bright transparent Yellow.—Gamboge.

Rich glowing Yellow.—Cadmium Yellow.

Clear, transparent Yellow.—Mars Yellow, Lemon Yellow and Cadmium Yellow, Lemon Yellow and Gamboge, Gamboge and Mars Yellow.

Rich brown Yellow.—Cadmium Yellow and little Purple Madder, Cadmium Yellow and little Indian Red.

Buff Yellow.—Cadmium and touch of Burnt Carmine, Orange and little White.

REDS.

Vivid high-toned Red.—Orange Vermilion.

Deep opaque Red.—Vermilion.

Bright transparent Pink.—Rose Madder, Rose Madder and touch of Carmine.

Opaque Pink.—White and little Orange Vermilion, White and little Vermilion, White and little Indian Red, White and touch of Carmine, White and little Rose Madder.

Rich glowing Crimson.—Crimson Lake, Carmine.

Chocolate Red.—Vandyke Brown and Carmine, Vandyke Brown and Crimson Lake, Burnt Carmine and Orange Vermilion.

Russet Red.—Carmine and Indian Red.

BLUES.

Bright azure Blue.—Cobalt, Cobalt and White.

Rich strong Blue.—French Blue.

Brilliant purple Blue.—Smalt.

Deep dense Blue.—French Blue and little Black.

ORANGE.

Clean pure Yellow Orange.—Mars Orange, Neutral Orange.

Deeper Yellow Orange.—Burnt Sienna.

Intensely brilliant transparent Red Orange.—Carmine over a ground of Gamboge.

Rich glowing warm Orange.—Cadmium Yellow and Carmine, Cadmium Yellow and Orange Vermilion, Orange Vermilion and little Lemon Yellow.

PURPLE.

Rich cold Purple, (Violet, Lavender, &c.).—Indian Purple, Indian Purple and French Blue, Cobalt and little Rose Madder, Cobalt and little Crimson Lake, Cobalt and little Purple Madder, French Blue White and little Rose Madder, French Blue and little Crimson Lake, French Blue and little Burnt Carmine.

Rich warm Purple, (Puce Marrone, &c.).—Purple Madder, Burnt Carmine, Crimson Lake and little French Blue, French Blue and Carmine, Rose Madder and little French Blue, Rose Madder and little Cobalt, Crimson Lake and Cobalt, Burnt Carmine and little French Blue. White may be added with any of these.

Greyish Lilac.—Cobalt and Brown Madder.

GREENS.

Vivid high-toned Green.—Emerald Green, Emerald Green and Lemon Yellow.

Bright Apple Green.—Emerald Green and little Oxide of Chromium, Emerald Green little Oxide of Chromium and little Lemon Yellow, Lemon Yellow and little Cobalt.

High-toned transparent Green.—Gamboge and little Cobalt, Cadmium and little Cobalt, Gamboge and little French Blue, Cadmium and little French Blue.

Low-toned transparent Green.—Cadmium Yellow French Blue and very little Crimson Lake, Lemon Yellow Cobalt and very little Rose Madder, Cobalt and little Gamboge, Cobalt and little Cadmium Yellow, French Blue and little Gamboge, French Blue and little Cadmium.

Light opaque Green.—Oxide of Chromium and White.

Deep opaque Green.—Oxide of Chromium.

BROWNS.

Pure Brown.—Vandyke Brown.

Rich warm Brown.—Vandyke Brown and little Burnt Carmine, or Crimson Lake, Purple Madder and touch of Cadmium Yellow, Vandyke Brown and Brown Madder.

Cold Brown.—Vandyke Brown and Indian Purple.

Yellow Brown.—Indian Red and little Cadmium.

Stone Drab.—Vandyke Brown and White, Yellow Ochre and White.

BLACK.

Dense Black.—Lamp Black.

WHITE.

Pure White.—Chinese White.

GREYS AND NEUTRALS.

Grey.—Black and White.

Pearly Grey.—Black and white and little Cobalt.

Slate Grey.—Black and White and little Crimson Lake, Black and White Indian Red and Cobalt.

Silvery Grey.—Black and White Cobalt and Rose Madder.

Clear warm Neutrals for shading.—Orange Vermilion and Cobalt, in various proportions.

Various proportions of colour may be tried, particularly for the greys, neutrals, and quiet compounds, and the

most pleasing and suitable, should be carefully noted for use.

Brilliancy is obtained by gradation. Suppose a scarlet, over-curling leaf, for example. The whole should be painted in pure orange, with the gentlest possible after-touch of vermilion towards the corner under the curl. When dry, a firm line—not wash—of carmine, passed within the outline on the shade side only of the leaf, will give to the whole the look of a bright scarlet surface, but with an indescribable, superadded charm, that no merely flat colour can possess.

If a scarlet berry, pure orange as before, for the first painting. While still rather damp, drop into this, near but not close to, the edge furthest from the light, the smallest possible drop of vermilion. When quite dry, finish with a minute globule of white, just where the light is supposed to fall, and the berry will appear glossy.

There are, however, positions in which flat colour is absolutely necessary, and it should be not only flat, but dead, that is, entirely destitute of gloss. In painting grounds, whether of diapers, or initial, or for the flowers of later style, all stipple, flocciness, or mottling, should be sedulously avoided. The colour should be moderately thick, yet not viscid, and the passes with the brush made deliberately in one and the same direction, so as to give to the finished surface the appearance of enamel. Not a wave nor spot should be visible. And even in miniatures or pictures of any kind accompanying the illumination, the work looks far better and more consistent with that bloomy 'mat' surface, than with all the sparkle, or intensity of depth, afforded by glaze and varnish.

Two of the characteristics of the style with which we commence, are, 1. That it is purely surface decoration, there are no thrown shadows, no attempt at imitating solidity or relief in the object selected for ornament. The colours are pure and well-chosen, merely gradated from deep to pale, and sometimes up to pure white. 2. The

drawing is completed with a firm black outline. Sometimes this black outline is rather thick, but generally it is as fine and delicate as possible, evincing the utmost skill in the management of the pen. The drawing is drawing of the most perfect kind.

Of the initials, the colours are, as we have remarked, flat, in the grounds which are often varied by being cut into compartments by the limbs of the letter; but on the limbs themselves there is frequently the sweetest possible change from deep to pale. The change is sometimes from right to left, oftener from left to right, the pale side being edged with a pure white line inside the black one. On the deep colour, and nearly close to the black, are drawn little circlets or other ornaments, in very fine white lines or dots. (See Figs. 12 & 22).

Fig. 19 has its lozenge compartment, alternately blue and crimson (both deep) for the grounds, the rest being bright gold. On the blue and crimson, the ornament is drawn with a fine white line, the boundaries all black lines.

Fig. 20 was taken from the cross stroke of an initial A. It had a scarlet ground and white ornament. The scrolls (21) are white on various grounds, for initial interior compartments.

Fig. 22 is deep rose or salmon, changing into carnation and palest pink, the deep colour being on the left; the inner sweeping line, the serrate ornament, and the little circlets white. The white line goes through the long thin stems of the ornament, to spread or double again into embroidery, when it comes to a swelling-cusp.

Dragons and serpents, &c., are coloured on the same principles: e. g. blue body, scarlet head, scarlet ivy-buds, white line on pale side, and dots or circlets on the deep colour (Fig 13). Ground-spaces among intertwined stems, picked out with carnation and deep blue mingled with patches of gold, a few green or scarlet ivy-leaves, here and there.

Fig 15



Fig 18



Fig 19



Fig 20

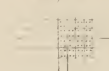


Fig 21

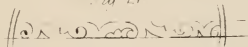


Fig 22
a

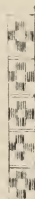


Fig 23

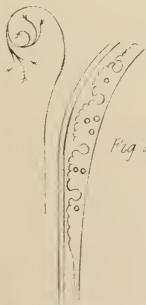


Fig 25

Fig 26



Fig 27



A favourite way of filling up the spaces on borders that have not coloured grounds is, with the spiral tendrils of thorny-looking ivy—the ivy-leaf filigree, as it is called, being a characteristic of Northern Illumination, till late in the fifteenth century (See Fig. 8). In Fig. 6, a double-lined ivy-leaf spiral springs out of the quartrefoil behind the head, and spreads up and down along the border to the breadth of an inch or more.

The K in Fig. 5 is blue, the L red; firm black outline, fine white braid, ground and leaves bright gold; limbs along top and bottom of letters blue, fine white along centre.

In Fig. 6 the ivy-leaves are gold, near wing of dragon blue, farther scarlet, head scarlet; foliage, alternate blue and scarlet.

DIAPERS.

Under this head, we may notice both diapers on backgrounds, and, 'braiding,' or filigree on initials. Diapers, generally, are quite mechanical in their construction, and may be readily produced to any extent with pen and ruler, but there are also many to which the ruling would only serve as panelling, the ornament being drawn on the ground colour with a fine brush.

Figure 15 is a very simple yet pleasing one,—suppose a blue ground, the part *a* is put on in white, and over this the part *b* in red, with white central dot: the dots form the ground plan of the whole.

Figure 16 is another from same MS. (additional 17,341). It consists of a lozenge pattern, every *alternate* lozenge being blue with a fleur-de-lis in fine white line; the rest are picked out with burnished gold.

Another kind has square crossings one-sixteenth of an inch square, alternately red, gold, and blue; and in each corner of the square, a fine white dot. It is very luminous. Fig. 17 (or as in Fig. 18).

Diapers vary chiefly as to colour, the plan often remaining the same through an entire volume. Some having what Labarte calls an 'iridescence,' arising from the mixture of burnished gold with the pattern and the dotting of the coloured grounds with another colour; as, red with blue, blue with white, &c. An iridescent pattern may be produced thus :—

Suppose a gold square be taken to begin with. On each side of this place a blue one, and surround the four blue ones with gold. Make the next row dull russet, and one pattern is completed. It may be repeated as far as space will allow. The dotting may be according to taste; say, white dots on the blue, bright scarlet dots on the russet. Another method is to colour the whole ground thickly and flatly, say, with sky-blue; when quite dry, cover it with a firm black net-work of squares; over this, draw another set of squares with fine white, crossing the black ones at their corners, but, in addition, place a small white square with a central dot in every alternate black one, and a white dot also in the rest.

Another may be produced by crossing the ground with sets of three instead of single lines, and in gold instead of white. Any pattern may be placed inside. But besides all these, there are diapers of gold in varied floral patterns with double lined stems on crimson and blue.

Not unfrequently between two sections of the text is a bar of ornament, which is used also for completing a line where the text is insufficient. Figs. 19, 20, 21. These have deep blue, gold, salmon, carnation, scarlet, &c., grounds, and are worked over with the filigree in all kinds of attractive ways. Figs. 20 *a* and 22 shew several; many like these are also employed in initials.

Sometimes the backgrounds have the pattern indented upon the gold. This is done with an ivory tracing point, or with the burnisher, and must be done without previous drawing.

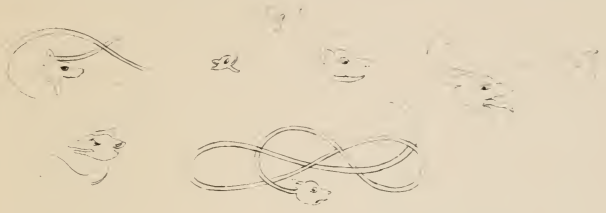


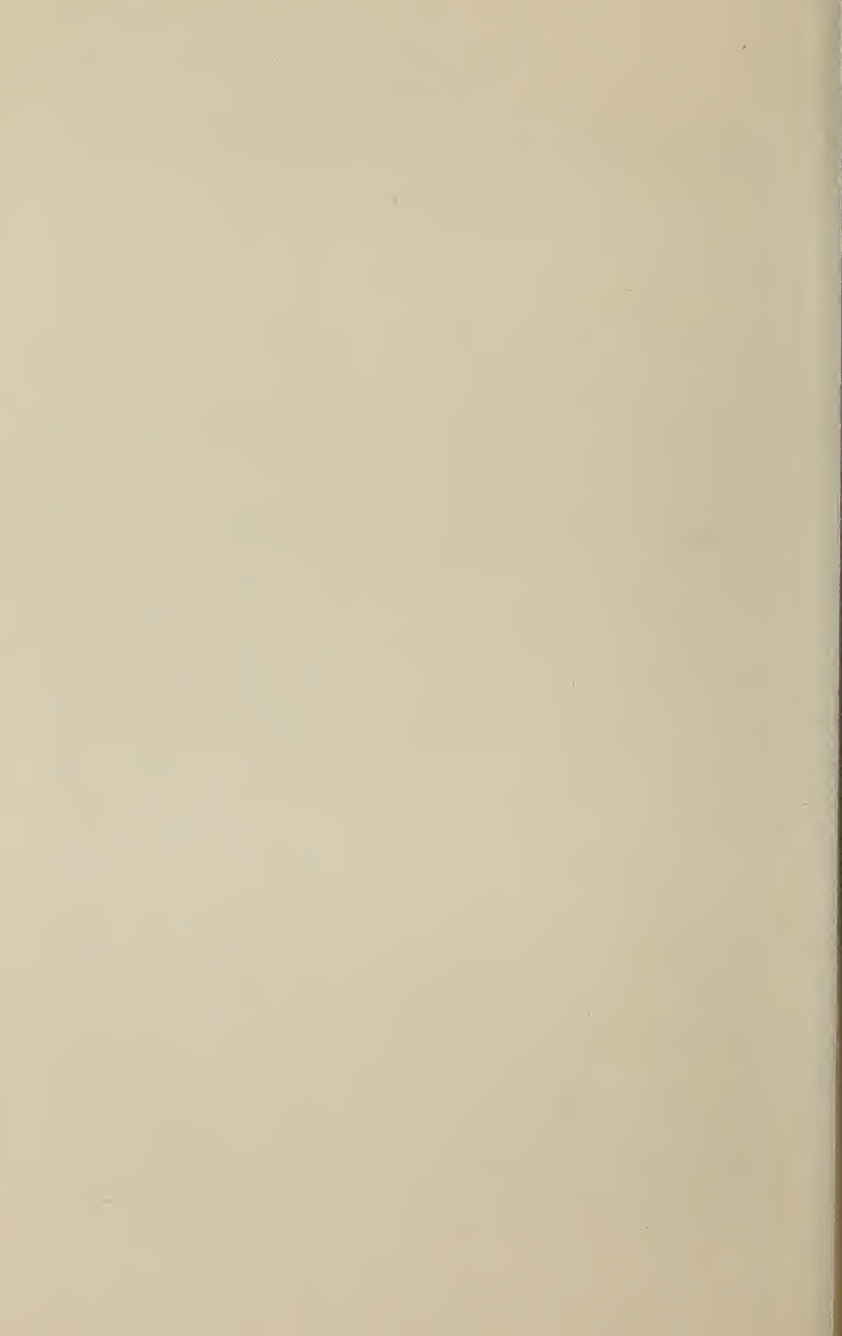
Fig. 12



Fig. 13



Fig. 14



LIST OF COLOURS FOR INITIALS AND DIAPERS.

Fourteenth Century.

INITIALS.

GROUND.	FIGURE.
Black.	Puce.
Russet.	Gold.
Deep Blue.	Gold.
Brown.	Gold and Black.
Gold.	Blue (red leaf.)
Blue.	Carnation.
Emerald Green.	Gold.

The prevailing colour for grounds is blue. A carnation ground has scarlet scattered over it.

Blue.

Carnation (scrolls).

(And scarlet and emerald leaves, bright gold patches occasionally.)

DIAPERS.

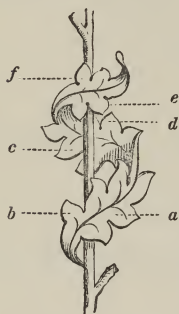
Any of the above.

White or Gold.

Of a transitional style from the last we attempted, we have selected a Flemish MS. Egerton 1070 B. M. for the infinitely changeful character of its colouring. Figs. 23, 24, &c.

The rods used in the simplest borders, which pass merely up the left side of the column of text, (of which there are sometimes two in a page) are of burnished gold, drawn in outline with pen and ink. The foliage is of two colours to each tendril (23). Of these, one is given shewing both outside and inside colour of leaf. It is painted in almost flat colour, deepened in some cases on one edge of a leaf. Sometimes a kind of core, pear-shaped, is placed in the bosom of the leaf, and softly

shaded, (as in bottom of Figure 24) and if there be no difference of depth on the edge, the colour deepens under the curl, as if the ornament were placed in a strong, but somewhat diffused, light. The alternate colours may be used on the right and left of a single leaf, still not interfering with the back and front which may vary as before. Thus: the side *a* might be lemon; *b*, pink; *c*, scarlet; *d*, blue; *e*, lemon; *f*, pink, or merely light on one side, dark on the other.



Of the rod-ornament, the whole length generally holds about seven of these tendrill-like leaves.

When the rod takes a serpentine form like a stem, it carries flowers, and birds, and butterflies, particularly in the eye of each spiral, of endless variety in shape and brilliancy in colour. If going quite round the page, one quarter has one pair or set of colours, another another, a third like the first, and fourth like the second as in heraldic quarterings.

Several examples of terminal are given in Figs. 25 & 26, the latter indicates the manner of deepening the colour.

The alternate colours used in the floral ornaments of Egerton 1070 may be classified as follows:

TABLE OF ALTERNATE COLOURS.

Sets of two continued the whole length of the stem for outside and inside of leaf.

Blue	shaded with	blue	Blue	shaded with	blue
Lilac	...	deep grey	Scarlet	...	lake
Blue	...	blue	Green	...	brown
Stone	...	brown	Puce	...	grape violet
Lilac	...	deep grey	Pink	...	lilac
Lemon	...	olive	Green	...	brown

Fig 23



Fig. 4



Fig 25.



Fig



Fig 16



Morell shaded with	crimson	Lilac shaded with	puce
Blue ...	blue	Stone ...	lake
Blue ...	deep blue	Blue ...	blue
Carnation ...	crimson	Lemon ...	scarlet
Yellow ...	orange	Lilac ...	blue
Scarlet ...	marrone	Scarlet ...	lake
Green ...	brown (fine lines, lemon		

Morell, or Russet-pink shaded
with russet, (fine lines, white)

Also with shades as before.

Blue (fine line white)	Green
Stone (fine line lemon)	Scarlet
Green shaded with yellow green	Lavender
Russet pink ... russet	Stone
Green, emerald	Lilac
Blue sky	Pink
Blue	Pink lilac, shaded
Lilac	with lake
Blue	Deep blue, shaded
Scarlet	with blue
Yellow } pretty	Lavender, shaded with lake
Pink }	Lemon ... crimson
Pink	Blue ... blue
Emerald	Emerald ... brown
Scarlet	(very beautiful).
Stone	Lilac ... lake
	Green ... citrine
	(pretty).

Sets of several on a stem.

Scarlet	} alternately	Blue	} on one stem of gold.
Blue		Drab	
Pink		Pink	
Green		Green	
Scarlet	} alternately.	Drab	}
Blue		Blue	
Green		Blue	
Scarlet		Scarlet	
Lemon	} alternately.	Green	}
Pink		Pink	
Scarlet		Blue	
Blue		Pink	
		Scarlet	
		Drab	

Drab (stone)	}	on one stem of gold.	Pink	}	for three curls of the leaf, and on one stem.
Green			Green		
Pink			Pink		
Green			Drab		
Blue			Blue		
Scarlet			Drab		
Drab (stone)	}	on one stem of gold.	Scarlet	}	
Pink			Green		
Green			Scarlet		
Blue			Blue		
Scarlet			Drab		
Stone			Blue		
Blue	}	for three curls of leaf.	Pink	}	
Pink			Blue		
Blue			Pink		
Scarlet			Green		
Blue			Drab		
			Green		

The centre flowers, birds, &c., being coloured accordingly.

In Spanish and Italian borders and initials much beauty of colour, in some cases of the highest class, is to be found. We refer for example to B. M. Add. 15,813 and 21,120. (Figs. 34, 36.) The latter is curious for the forms of the great initials. Figure 35 is from Harl. 2278, bright gold on pink and puce grounds, white filigree.

We may begin our practice with a simple rod, as in Fig. 23. The drawing must be most careful, every leaflet carrying its own curve fairly to the point, and no leaflet spoiling the contour of the whole or of the under side. In fact, every leaf has a supposed centre from which it springs, and when curling over this centre serves for several curves, as in Fig. 27, where the curls, double and single, will explain what is meant. We must *never* let one curl interfere with so as to spoil any other, but strive to make the ground as prettily cut out, as it were, as the ornament.

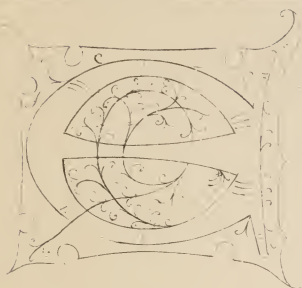


Fig. 34



Fig. 36

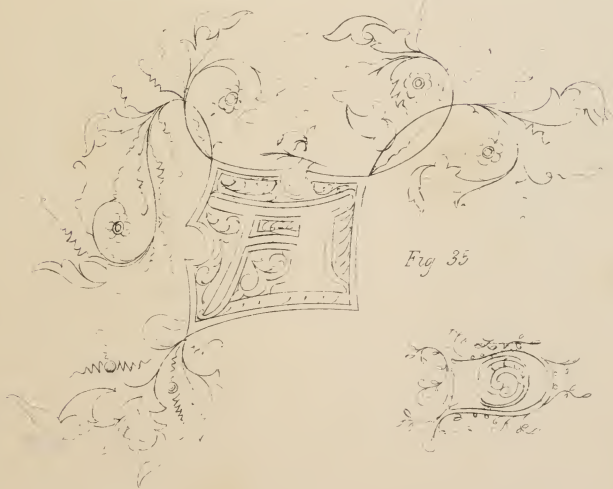
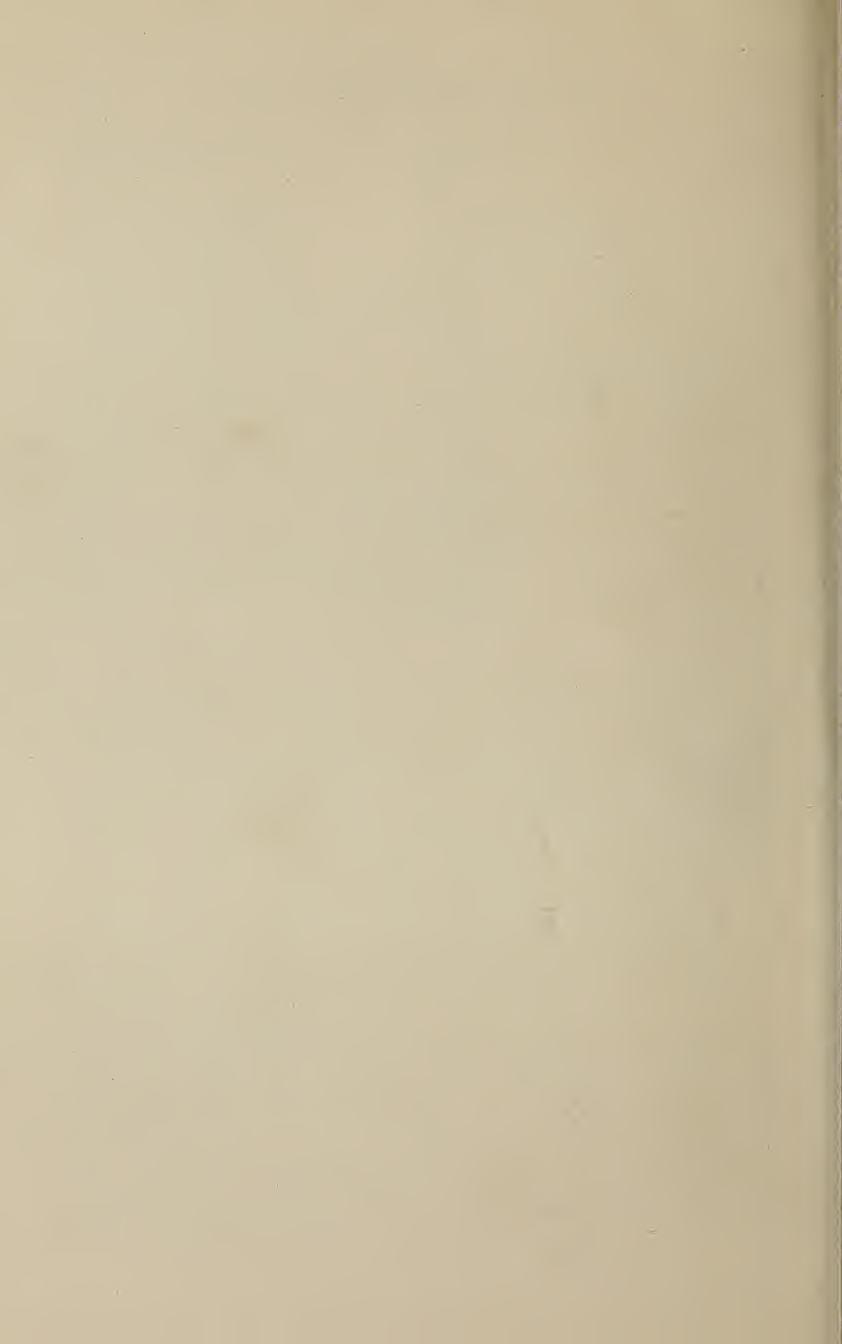


Fig. 35





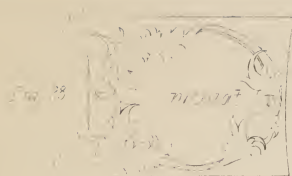
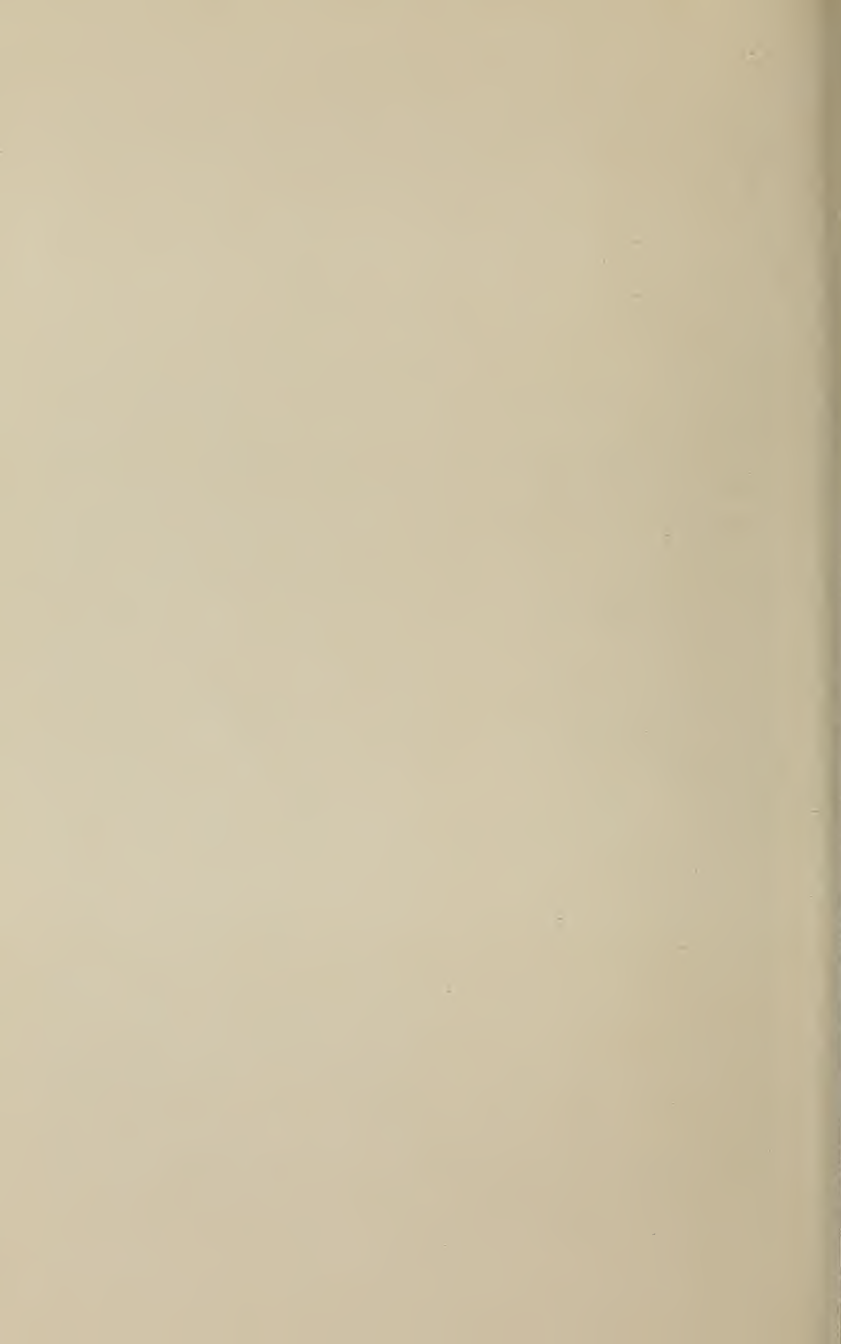


Fig. 29



Fig. 30



After the outline is clearly put in, we may colour thus ; after gilding and burnishing the stem :

Outside blue, shaded towards where the ornament turns round the rod, with deeper colour. Inside scarlet, that is, a local colour of orange deepened with carmine under the curl. Outside, again, blue as before.

The veining is done, when the first colour is dry, on the blue with fine white ; on the red with white or primrose ; on greens with lemon yellow on the light side and with brown on the dark—the dark being sometimes olive green.

In the initials, more colour and gold are admitted than in the previous style, and even the text itself is written in colours, as, for instance :—

1st line, Olive,	11th line Scarlet.
2nd „ Scarlet.	12th „ Puce.
3rd „ Citron.	13th „ Pink.
4th „ Puce.	14th „ Puce.
5th „ Gold	15th „ Pink.
6th „ Deep Pink.	16th „ Blue.
7th „ Puce.	17th „ Scarlet.
8th „ Gold.	18th „ Puce.
9th „ Olive.	19th „ Scarlet.
10th „ Olive.	20th „ Puce.

The initial D (Fig. 28) is for a miniature frame. The letter, pink, corners of ground, gold.

This style gives an infinite variety and play of colour. No set succession is observed—the combinations appear to be made quite at random ; but their beauty is sufficient proof that they are not, as the beginner may readily verify by experiment.

For the Flemish style of Add. 17280. (see page 14) the grey is composed of black, white, and a little red of some kind ; the blue is French blue and white, the red is vermillion and crimson lake, (Fig. 31).

A stone-drab ground has the thistle or vine leave the same colour ; finely heightened and outlined with gold,

and shaded with rich brown. Deep cast shadows on the gold. These twigs and leaves may be any colour, pea-green, grape violet, &c., modified by white to a bloomy tint. Emerald green leaves are shaded with grey, not green or brown ; but other greens have all these shadings. Blue also has grey shading. Red has rich russet.

Initials are all of grey lilac on burnished gold grounds.

Ground colours vary as in preceding style.

We do not condemn scientific formulas, but in the present state of the *science* of colour, it is rash to say what is and what is not right, by law. In delicate harmonies, considerable licence must be allowed to what is called taste. Whatever the numerical formulas may do in preventing us from utterly disgusting ourselves, we may depend that we shall only attain to excellence in colouring by careful study of beautiful examples. Reynolds's maxim of constant copying was practised ages before by the Italian masters ; and it is so still, as the hundreds and thousands of studies left by deceased artists testify. Twenty good colour studies, patiently copied, are worth all the numerical formulas in the world. Nevertheless, to those who are timid or inexperienced in judgment of colour, a careful study of Chevreul or Hay will not be without advantage, and though it will not create the power to colour sweetly, it will aid in its development.

PART V.

GILDING.

We have already recapitulated the various metallic preparations used in Illumination, and we now purpose to treat of their *modus operandi* in the same manner as we have treated of 'colouring' apart from 'colours.'

'Gold Leaf' and 'Shell Gold' are the preparations of gold principally used in Illumination.

Gold Leaf is the better kind to use, but its manipulation is extremely difficult. For the method of handling this material, during the process of gilding, we cannot do better than adopt the following rules, viz:

"Place the book of gold leaf on a level surface—quietly lift up the top paper, press it back and pass your finger along the 'bend,' (you have thus disclosed a leaf of gold)—if the gold be disturbed and uneven, blow it down smooth—see that your tip is slightly greased,* and then with the right hand place it on the side of the leaf (close to the edge and but very little on the surface)—gently lift up the leaf, which will then 'float,' and so hold it that the current of air may waft it in such direction as will enable you to keep it spread well open—now let it slowly and steadily descend upon your work, whereon blow it down as flat and smooth as you can manage—do not be in a hurry to disengage the 'tip,' but take a piece of soft cotton-wool in your left hand and quietly 'pat' down the gold—then remove the tip.

"Should you require to use only a small piece of gold, open the book and disclose the leaf as before—pass your

* Gilders have a habit of passing the 'tip' across the hair or face, every time they take up the gold, to clear it and assist it to bite.

‘knife’ underneath the leaf, which gently lift, and place upon your ‘cushion,’ whereon blow it out flat and level—with the knife cut off, with quick and rapid stroke, a piece of the required size—then take it up with the ‘tip,’ and proceed as already directed.”

The ‘tip’ or ‘gilder’s tip’ here referred to is a wide camel’s hair brush with a very thin insertion of hair in a flat cardboard handle.—The ‘gilder’s cushion’ is specially made for cutting gold upon. It is generally about eight inches by five in size, and is made by stretching a piece of soft wash-leather over a piece of board previously covered with baize.—The ‘knife’ is generally termed a ‘gilder’s knife,’ and is long and flexible.

A roller covered with leather, slightly greased, and then well rolled or ‘surfaced’ is generally used by bookbinders for the purpose of taking up gold leaf from the ‘book,’ and laying it down on the work. This method may be adopted in Illumination, the roller being specially made of small size, and with a light handle, so as to be manageable and convenient.

There is an ‘extra thick’ gold leaf prepared expressly for Illumination, and it is to be recommended as being much more manageable and easier to handle than the ordinary kind. ‘Dentist’s Gold’ can be handled and cut like thin paper, but it has the drawback of being very expensive.

There are two different preparations required for the proper application or working of Gold Leaf, viz: Water Mat Gold Size, and Raising Preparation. The first is used for causing gold leaf to adhere to a surface, and the second for raising an artificial surface on any portion of the work, afterwards to be covered with the leaf. These compositions or ‘grounds’ can be purchased ready prepared for use, and generally with printed instructions as to mode of application. The latter is often made ready to receive gold leaf, but is sometimes too absorbent, so that having been applied and afterwards wetted, it

instantly drinks up the moisture, and refuses to take hold of the leaf. To remedy this, pass over a little white of egg made very thin with pure water.

For 'flat gilding,' with gold leaf, the following method may be adopted.

"Wet a brush (red sable in quill) and rub off plenty of your 'gold size,' with which carefully trace a portion of your pattern, laying on a good body of the size. See that the design has been correctly drawn, and touch again with size, any part appearing weak or thin (keeping the surface level). Wait till the size be sticky, when breathe on it so that its surface may be uniformly damp (not wet), and then on it lay the gold leaf, which touch down lightly with a swan quill camel's hair brush, or a piece of soft wool. Wait till the whole be *thoroughly dry*, when lightly burnish the pattern, and then with a piece of wool carefully rub off the superfluous gold. Finally, burnish the pattern thoroughly."

In very particular work, when it is important that the gilding be unerringly level, it will be advisable, after having traced the pattern with a good body of size, to let it get thoroughly dry. Then level and burnish the surface of the size, and afterwards damp it (with water or diluted white of egg) to receive the leaf.

For 'raised gilding' it will be found advisable as a rule to use gold leaf (though shell-gold will often do very well), and the following directions may be followed.

"The 'raising' or 'size' should be dropped or painted on in coats one after another, letting each coat dry before the next is applied. When a sufficient height—and very little will raise the gold—the gold may be cut.

To cut the leaf properly, it should be laid flat, as elsewhere directed, upon the cushion, and the knife-edge laid upon it in the direction the cut is to be made. This will steady the hand. The leaf is then easily and evenly cut, or rather sawn, by drawing the knife smartly but lightly down its edge.

The knife-edge must be perfectly even, but not sharp, or it will tear the gold and cut the

cushion. A few trials will give the requisite pressure and dexterity.

When the pieces are all cut about the required size and shape—clean water, a sable pencil, and a gilding ‘tip’ should be at hand.

Next wet the place for the gold, as far as the piece is to lie—generally a touch of the sable is sufficient, as the water spreads somewhat—and while quite wet, take up the piece of gold with the ‘tip,’ and lay it lightly over. No pressing is required. It will dry flat if properly done, and pressing will damage it, perhaps. All the raising may be gone over in this way by wetting the place and immediately laying on the gold.

When dry or thereabouts, the burnisher is gently passed over with a motion like that used in shading with a lead pencil, only in long sweeps—the lighter the better at first. Then dust off the gold.” If this plan does not succeed, the fault will be chiefly in the sizing or raising preparation, as the operations are quite simple throughout.

Here again is another mode, suggestive, and well worth attention.

“After the raising preparation is laid on, and while it is drying, the gold should be cut into portions, ready for laying on. The plan is to cut off, with a pair of sharp scissors, the whole leaf or less if sufficient—paper and gold together—and then, with the gold still lying on the paper, cut through both to the shape and size wanted. This should be a little larger than the actual space to be covered.

Then with a sable dipped in water, or diluted white of egg, as the nature of the ground may require, make the raising very wet if it be absorbent—just damp if not—and apply the gold by turning it over from the bit of paper as best may be managed. If skilfully done the gold clings at once, and needs no pressing, and looks best when dry, as pressure damages it and interferes with the burnishing.

Lastly, after all has become quite dry—say next day to be sure—apply the burnisher, feeling the way gently until the polish comes.”

Various receipts for the preparation of grounds and

sizes, and for the method of gilding, are given in old tracts on Illumination.

The following from a MSS. Harl. Coll. No. 3151, will be found very useful, as containing one of the secrets of smooth gilding; and, as far as we know, never before published. We give the summary, the language being very rugged and prolix.

“First with a plumet (fine pen) trace the letter; then the vignettes and images if you make any, and afterwards the portraits, with black ink.

Make your size thus. First take chalk, and grind it on a muller till it is small and fine, and temper it with the glaire of an egg, water, and saffron. Mix with discretion so as not to make the size too wet or too stiff. Put the size in the ground or in a moist place for seven days. Stir it once a day. After straining, dry the size, and when dry ply it well. If it does not break it is good, if it break add more water.

Next, with a pencil of squirrel's tail, lay on a quantity rather substantially, and after that another, and let them dry. When dry, wet it slightly, and engross the letters &c. with a sharp knife, and smooth the size. If required, set by a fire to dry.

When dry, *burnish with a dog's tooth* set in a stick, and *when it is well burnished* and made even, it is ready to lay on the gold and silver. Silver size is made like that for gold except the saffron.

Cut the gold with a sharp knife upon a pad made of calf's skin with flocks inside. Gently wet the size, and touch the pencil in the mouth to damp it for taking up the gold. Press down with a hare's tail, or pad of cotton, very slightly upon the size, and, when pressed, thoroughly dry it.

If done before noon, it may lie till afternoon. Then burnish it; if you burnish it while damp you will rub off all the gold. It may be dried and heated on the stove, then well burnished again. Do not burnish too long for fear of spoiling. When burnished, take a woollen or cotton cloth and rub away what is not held by the size—‘and now prove thyself by experience, for use and exercise bringeth man to perfection.’”

To ‘engross,’ as mentioned above, means to rub or pare down the size, and smooth it ready for the burnisher: Ital. Sgrozzare. Size is really an ‘assise,’ that is, a setting or ground.

The part italicised is very important, the cause of many failures in gilding being that the ground is rough,

and the gold is licked off by the burnisher. Another common source of failure is, that the burnishing is attempted before the size is dry. This always ruins the gold.

We should remember then: 1. That the size must be pared and burnished *before* laying on the gold, and: 2. That we are not to burnish at all until the size is perfectly dry.

To Mr. T. G. Goodwin* we are indebted for the following interesting account of gilding as presumed to have been practised by the old Illuminators.

“The gilding employed by the old Illuminators was of two kinds, flat, and raised or embossed. The former was used for laying a large smooth surface for painting upon, and in many cases even for scrolls and ornaments, but chiefly for shading and putting in the highest lights on such colours as reds, browns, and yellows. The raised gilding was principally used for nimbi, or glories round the heads of saints, for lines, background letters, and small ornaments and leaves.

“This latter kind of gilding it is which is so much admired in all ancient MSS., and the art of which was for so long a time lost. Let us consider then how this was practised by the Illuminators of the Mediæval times.

The first operation is to lay upon the letter or ornament to be so gilded a smooth plaster called Gesso, which is made thus: take equal parts of plaster of Paris and pipeclay reduced to powder; make a strong size of gelatine or fish-glue, mix this with the powder until it forms a stiff paste which may be worked with a brush. Add a little Armenian Bole to colour and give richness. Proceed to lay a smooth surface of this Gesso upon your letter, adding gum-water to dilute it, if too stiff. You may raise the letter or ornament to any height you please, only be careful to keep the surface quite smooth and even. When this is dry and hard you may then proceed to size it, that is, to paint it over with a sticky substance to which the gold leaf will adhere.

Now we will tell you what was the real size of the Mediæval Illuminators, and this shall be very serviceable to you. Take equal quantities of Gum Arabic and Gum Ammoniac reduced to powder, add half the quantity of Armenian Bole, and mix them in a brass or glass mortar with very pure gum-water. This will form a thick paste, which you must moisten with your brush when you wish to use it. Upon the ground of Gesso you may now put a tolerably thick coating of this

* The author of the Appendix.

size, and then wait until it be ready to receive the gold leaf. This will generally be in about ten or fifteen minutes after sizing, but you may tell by the touch: if the size be dry and yet stick to the finger when you touch it, it is ready, but if it be not thoroughly dry and smears when touched, it will certainly spoil your gilding.

When all is ready, breathe upon the letter, and then, having with a camel or sable hair pencil torn off a piece of gold leaf of the dimensions you wish, apply it softly to the size and it will adhere. Press it down firmly with a silken handkerchief and leave it for a while. Brush it softly with a large dry camel hair pencil to remove superfluous gold. If there be any defective parts, you must touch them with the size and regild as before.

The last operation in gilding is to burnish the gold. This must be done about six or eight hours after gilding, if the weather be fine, but if it be damp or rainy you will have to wait longer. Place a plate of glass or some hard metal beneath the letter you have gilded, to produce a level surface. Be careful to see that your burnisher, which had best be an agate or dog's tooth set in a handle, be perfectly clean and free from dirt or dust, and to this end rub it up and down upon a piece of cloth before using. When you use it, move it slowly but with moderate pressure over the gold, turning it round in your hand as you proceed. If you wish to engrave patterns or lines upon the gold, you must use a proper agate graver with a blunt end for this purpose. You will also find a ball of cotton-wool covered with wash-leather very serviceable for removing superfluous pieces of gold.

Now observe, with the Gesso, you may raise your gilding any height you please; but if you are wise you will not make it of an immoderate height, and this because not only will it give your work a tinselly and vain appearance, but also there is danger that the plaster chip. Let then your own good sense and ancient example be your guide.

"The other gilding we mentioned is called flat gilding, and consists of fine gold or rather bronze-powder mixed with sufficient gum-water to make it adhere, and laid on with a pencil. To do this only requires neatness and care; even this kind of gilding may be raised if laid upon a ground of Gesso prepared as in embossed gold, but it is better suited for shading hatchings on garments, and scenery, and for very fine gold lines. You may relieve it occasionally by engraving spots and diapers with your graving-tool on the dead surface. This gold powder mixed with red or dark brown forms a very curious and rich pigment, and answers well for a deep ground colour. When mixed with light brown or sap-green it makes a good bronze, and, may be heightened with pure gold or shaded in browns. Now have you learnt the whole art of gilding, and that too, as far as we may know, in the very manner in which the Illuminators of old practised it."

Shell gold is very useful for small portions of 'flat' and occasionally of 'raised' gilding. They who are timid or easily discouraged had best use only this form of gold, as it is a very good substitute for leaf, and is easy of application.—In some old treatises it is the only sort allowed. The following directions may be adopted.

"The portions intended to be gilt should be painted over with proper size or with white of egg well frothed and diluted with a little water. When nearly dry it may again be painted over with shell-gold. This, when dry, is burnished with the gentlest possible touch of the burnisher."

For large surfaces of flat gilding 'gold paper' will be found very useful. It can be obtained ready prepared on the back, with a very thin and clear, but strong solution of glue and sugar, which, when dampened, causes the paper to adhere firmly to the surface of the work. When laid down, a piece of smooth paper should be placed on it, and the edge of a flat rule firmly passed over, so as to press down all inequalities, and render the surface perfectly smooth.

When a 'white metal' is required, we would recommend shell platina as being less liable to tarnish than any other white preparation. These 'shell' compositions have a little water applied to them, and being stirred up with the pen or brush, are then ready for use. Having been applied to the surface of the work they should be allowed to get perfectly dry before being burnished.

The metallic 'paints' are generally prepared in two bottles, one of powder and the other of liquid, and require to be mixed. The metallic 'powders' and 'inks' are sold ready mixed, and have only to be well shaken up before being used. In all these compositions the rule applies of suffering them to get perfectly dry before burnishing.

CONCLUDING REMARKS.

We have now done enough to make us fair judges of what is to be done in Illumination—though we have taken only a glance at a part, leaving still more utterly untouched. The technical part, however, has been carefully detailed so as to render the instruction as really useful as possible. It now remains for us to recapitulate very briefly the chief points to be kept in mind, and after that to practice what we know. This must be done at first by copying, from good examples, repeatedly and continually, until we have sufficient stock to work upon. It is absurd to think that we can begin to invent or apply ourselves to original composition, before we are possessed of the materials, in the shape of an extensive knowledge of what has been already done, and especially before we have gained sufficient facility of practice. From what we have already noticed we observe :

I. That a good outline is an imperative necessity.

That the beauty of this outline depends on the flow of its curves, which should be subtle and changeful in their character, and in general, proceeding from the right line by an almost imperceptible change growing more rapid as they lengthen, and finally whirling round with vigour and decision.

That in the smallest leaf edges the same principle is observed; one portion must have a more rapid curl than the rest, and it must be cunningly managed, so that if the ground be substituted for the ornament, it may have an

outline possessing a certain unity independent of the ornament itself. This may be familiarly understood from the clipping of a fire paper.

That the outline should be firmly but delicately drawn with the pen, and that unless it is correct, it is of no use to think of colour.

II. That all gilding is to be done before colour; and in raised work the chalk ground, if used, is to be burnished and engrossed *before* the gold is laid upon it.

That in later work, where flowers, &c., are painted on the gold, leaf gold should be used, and 'mat' or deadened, before painting the design upon it; unless it is specially intended to be bright.

That *no* burnishing is to be attempted before the size is dry.

III. That in true Illumination the colour is always changing from deep to pale, except on the grounds, which should be perfectly flat, and have the diaper or other ornament finely pencilled upon them.

That too much delicacy cannot be bestowed upon the pencilling of these after decorations.

That white is chiefly to be used for the purpose of after decoration, gold occasionally.

That in diapers the best commencement is a ground work of fine dots duly placed—the pattern being fitted round about them.

That although science is a great help in the arrangement of colour, nevertheless, *whenever* colours look well together, they are right, whether scientifically so or not, according to the present state of colour science.

That in order to harmonize suitable colours, a fine boundary of black or white, or both, should be used—or at least, a very light tint of the lighter colour, if on a dark ground; and a darker shade of the dark colour, if on a luminous ground. If no ground colour is used a black outline is best, not only for the sake of colour, but to give force to the design. On gold, no outline is absolutely

required, and a gold outline will harmonize with any ground whatever.

That if rich deep compound colour is wanted, it is best produced by mixing opaque with transparent colour, not two transparents which give weakness, nor two opaques which give heaviness of tint.

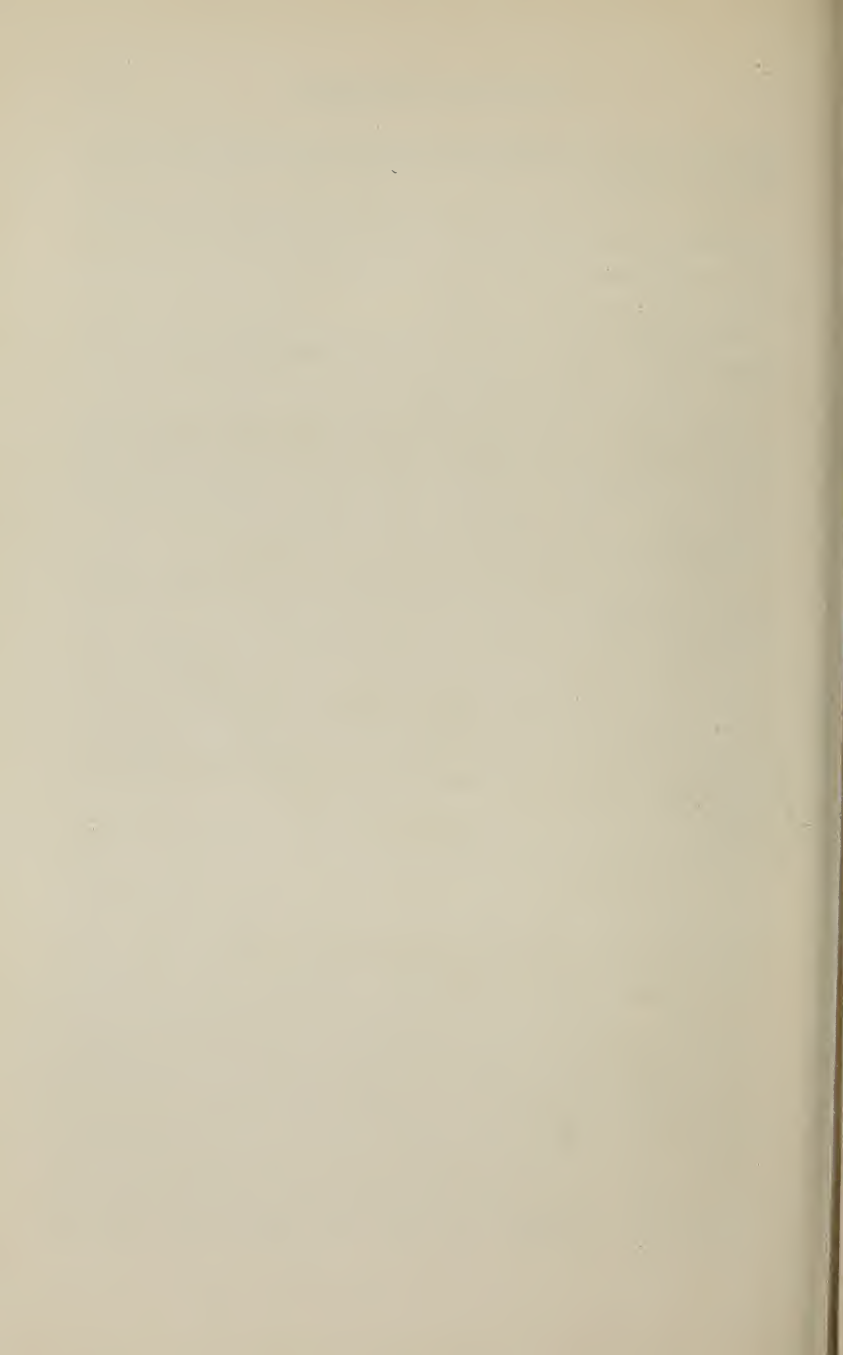
That to give the bloom to flat grounds, the colours must be paled with white, though never in such quantity as to overpower the after decoration.

That to give solidity to these grounds, and to preserve fugitive colours from destruction, it was customary with the old Illuminators to mix their colours up with glair of egg, more or less thinned with water. This is better than either gum or oil for paper and vellum.

And lastly, that there are many other things to be learned about Illumination than these named in this little book, but these had best be mastered first.

In conclusion, let us remember that for the higher portions of our art, our best teacher will be Nature, in her forest-trees and flowers, her birds and butterflies, her myriad denizens of the earth and air, and her wonders of the deep. Nature will teach us form and colour, Art only can teach us how to reproduce them.

But before we come to these things, let us not forget that experience comes by practice and copying of many examples, learning from them wisdom, and profiting by their mistakes, and for this we must add to our other virtues, much patience and self-denial. The pleasure we are in no danger to overlook, for no richer heirloom could be bestowed on our families than a favourite book adorned by our own hand; nor could we ourselves more worthily evince our regard either for the friend to whom such a gift would be precious, or for the book itself.

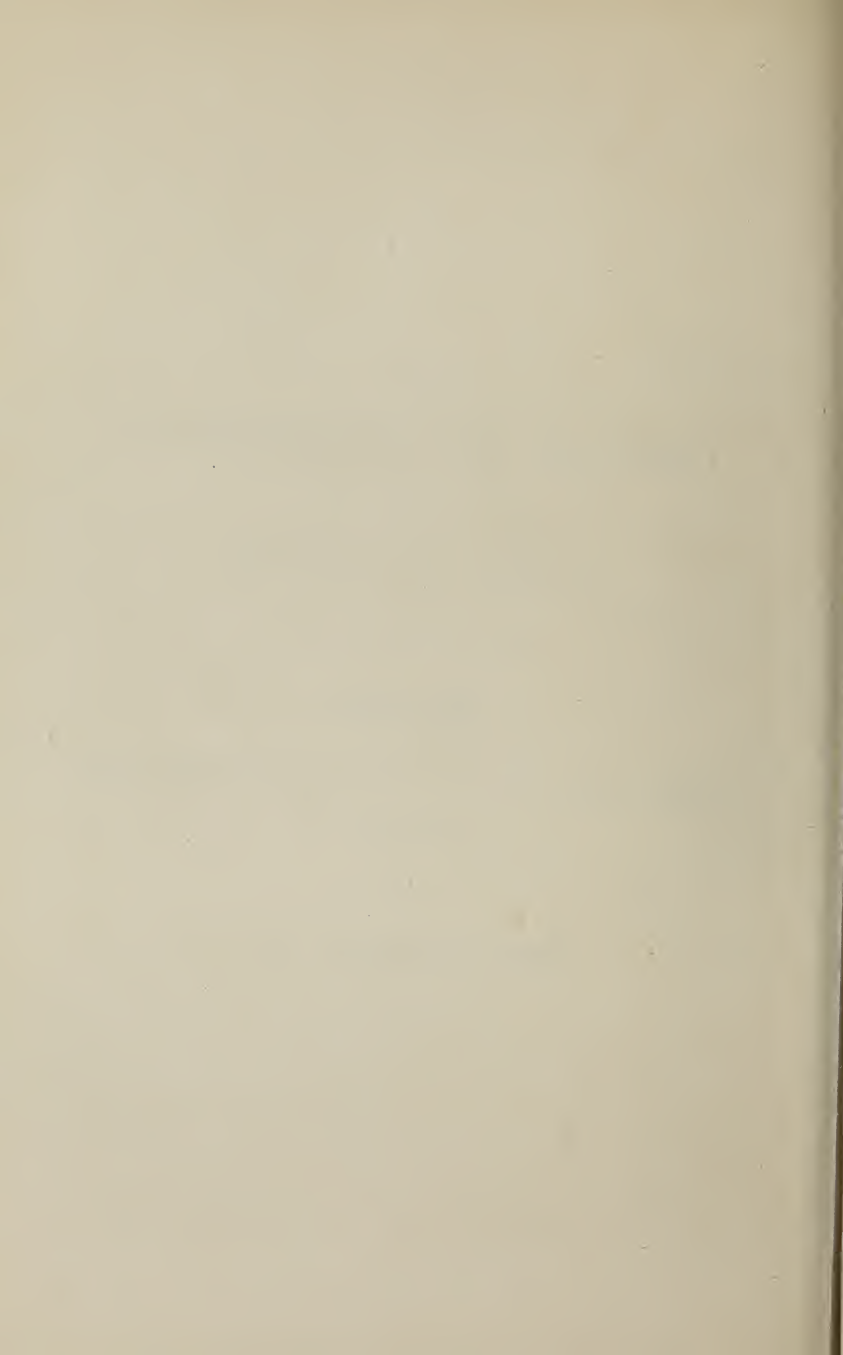


A
MANUAL OF ILLUMINATION
ON
PAPER AND VELLUM.

Appendix.

LANDSCAPE, FIGURE, STYLES, COPYING AND
DESIGN,

BY
T. G. GOODWIN, B.A.



A P P E N D I X.

LANDSCAPE, FIGURE, STYLES, COPYING, AND DESIGN.

As the foregoing full and minute instructions in the Art of Illumination, must, if duly attended to, have given the pupil a thorough acquaintance with all things necessary for its practice, and we may reasonably suppose him desirous of proceeding from simple copying to the more advanced department of design, a few remarks upon the character of Mediæval Landscape and Figure, as applied to design, will not, I think, be amiss.

The unsatisfactory character of most modern Illuminations mainly appears to result from the neglect of certain broad rules of composition, belonging equally to all Arts, and never transgressed without lamentable failure and disappointment, it will, therefore, be of importance to impress upon the pupil a few simple rules, which may to some extent serve to keep him from like mistakes.

LANDSCAPE.

It is very desirable that you should understand thoroughly what I have to say upon Landscape and Figure painting as applied to the Art of Illumination. It is not my intention to give you elementary instruction and exercises in this branch of the art, nor will my limits allow

me, even if my inclination led me, to discuss the principles on which landscapes and figures must be drawn. But supposing you to have already acquired some degree of proficiency in this art, and to possess a correct knowledge of drawing and colouring, I shall proceed to lay before you what I believe to be the peculiar characteristics of the paintings we find adorning the pages of manuscripts, more especially such as relate to their principles of shadings, and the tints most frequently used. For it would be equally impossible and absurd to attempt to give any rules for drawing here—impossible, inasmuch as my time and space are necessarily limited, and absurd while so many excellent works upon this subject already exist.*

Supposing then that you have acquired sufficient knowledge of drawing already, let us pause and consider in what way the Mediæval Illuminators treated their landscapes. It will at once be seen how very great is the difference between a landscape painted with transparent and one painted with opaque colour, that is, colour mixed with Chinese white. By the latter process, colours are obtained firmer, purer, and brighter in tint than it is possible to effect with transparent colours. It is no slight gain also to be able to strike one colour, even if lighter, over another, as by this means very subtle and delicate effects are producible. It must, however, always be borne in mind that the upper tint must itself be pure, that is, unmixed.

Let us begin then in an orderly manner to consider the points in an illuminated landscape, and first, of the sky. There is a wonderful sameness perceivable in all the mediæval skies. They are generally a broad, open expanse of blue, delicately graduated, fading into white down to the horizon, and broken with a few occasional wreaths of cloud, the lights of which are put in white, and the shaded parts either in darker ultramarine or indigo. The rays of the sun, stars, or meteors, are always

* Vide J. D. Hardings "Elementary Art," Winsor and Newton.

represented by actual flat gilding, which has a very beautiful appearance. Indeed, the skies are almost always the best parts of the landscape, and have an inexpressibly calm and soothing appearance.

Mountains and rocks are occasionally given in somewhat arbitrary colours, but if in the extreme distance, were picked out in dark blue and white. The lights, especially on rugged cliffs and such places, were inserted in gold. Houses, towns, and buildings in the distance, we find generally softly pencilled in with a dark outline, so as to stand in bold relief against the pale blue sky. Lilac too is a favourite colour for distant features. For trees, the most common colours were a dark emerald, sap, and cobalt green, indigo being much used for shades, while for grass, emerald and green bice are most often found, and the tufts of grass expressed in white or yellow. All these, however, are by no means intended for rules, as they can only be learnt by long and careful examination of MSS. of different dates.

FIGURE.

In figure painting a course somewhat similar to the foregoing was pursued. The faces, hands, and flesh generally, after being first sketched and outlined with a pen and ink, were either elaborately finished in solid colours, with much shading and stippling, or slightly tinted and the features put in brown, the pure surface of the vellum was left for the flesh, but shaded with a brown heightened with white. But in all MSS. of the best date, that is from about 1250 to the end of the fourteenth century, you will find the utmost delicacy in delineation, and tenderness in colouring faces. Indeed, there is every certainty that in most cases they were either copied from portraits already in existence, or from the personages themselves, whom the Illuminator wished to represent.

Very elaborate and beautiful also were the costumes, and the general disposition and flow of drapery cannot be too much studied or followed. The many heraldic bearings, so common upon the dresses of that period, were all delineated with the utmost accuracy and finish; indeed the artists of those days evidently took great pleasure in elaborate patterns, and diapers, on garments, and displayed the highest amount of patience in the labour bestowed thereupon. In a word, and it is a fact which you cannot dwell upon too much, there is nothing like slovenliness or niggardliness to be found in the work of the best periods. Labour was given cheerfully and ungrudgingly, and the artist's heart and soul were in his work. How different is this from those later times, when first the type and then the border itself were printed by machinery, and then left to be coloured by hand!

Doubtless, much of the brilliancy of a mediæval miniature is owing to the bright gold hatchings and shading which adorn trees, architecture, and costume. To prove this, try to paint a miniature without the aid of these, and see what the effect would be. But observe, do not run into the other extreme, and gild your picture all over, for your gold should be used with the greatest care, and never but with a special end. Try to make its force felt and understood, for this will show its true value.

We must bear in mind that the Mediæval Illuminator painted in subjection to a certain set of conventional ideas which was handed down from age to age. This will account in a measure for the great similarity in works of this kind. Thus, there was a certain type of an angel, another of a prophet, another of a martyr, while the numerous emblems and accessories of that nature, which were introduced, naturally tied down the painter to one style.

Now I do not mean to say that their landscape or figure drawing is in all respects to be literally followed in these days, but I do most decidedly assert that it

is by no means to be altogether rejected or despised as something barbarous, but that upon it we must found our practice, if at all we wish to illuminate. Rude and ill-drawn in many respects it often was, the perspective was frequently absurd, and nothing is easier than for persons who could not imitate its beauties to ridicule its defects. And it is these beauties we must study—these defects we must avoid. I would not have you, my pupil, in your practice of Illumination, lay aside one single true principle of drawing, or relinquish one single improvement in mechanical helps which has been discovered; I would not have you paint with anything less than your very best in knowledge, time, and care, nor would I have you voluntarily paint in a manner which you inwardly feel to be grotesque and absurd. No; give your best work; but do not despise the labours of others, and try if you can to imitate their many beauties. I will maintain that there is at least as much true celestial beauty in an angel clothed and represented as Angelico has his angels, as in a naked sprawling cupid kicking in the midst of flowers and fruits, which in the days of the Renaissance passed for an inhabitant of heaven; and that there was at least as much propriety in painting the Blessed Virgin, that Holy Maid, with her glowing nimbus, and the colours which have from old time been appropriated to her, as in portraying her as a modern young lady decked in white satin, and with the gaudy decorations of this world's invention.

For purity of sentiment, simple severity of treatment, and tenderness of execution, the MSS. of the fourteenth century are unrivalled, and it is to these that we must look for models and guides. Make it your rule then to follow them in all points which do not actually offend against the rules of nature and which the requirements of Art demand, and, believe me, you cannot go far wrong.

I should much like to enter further into this question, and to point out some of the beauties of the Art of this

period, but my limits will not allow of it, and I trust that enough has been already said to give my views roughly and in outline. Before I leave the subject of figure drawing, I would strongly recommend all who intend applying it to Illumination to study and endeavour to become acquainted with the proper emblems of the saints, and such other minutiae as show an accurate and painstaking mind. Believe me, you will not regret this, nor, indeed any other worthily bestowed labour.

STYLES.

Let us now advance, first to copying a page of some MS., and then, as I trust you will some day do, to design one in the style we may fix upon as the most beautiful and truthful. But first, I must detain you a few minutes with a brief notice of the various styles, and the order in which they succeeded each other.

No one who has carefully considered the subject can have failed to remark how exactly the advance and development of Illumination kept pace with that of architecture. Nor is this surprising, when we reflect that in the Middle Ages the practice of the various branches of Art was generally united in one person, and that the same man was frequently Illuminator, Artist, Sculptor, and Architect. It is not surprising then that we find the same characteristics in ornamental detail and general effect exhibited in the MSS. and architecture of the early and Middle Ages, or that one idea is carried out in each. I shall therefore divide the styles of Illumination into periods contemporaneous with the various developments of architecture, and if you will take the trouble to examine carefully each style as we proceed, and mutually to compare them, I think that you will recognize the truth of my assertion.

The first style I shall notice, is that which prevailed more or less from the eighth to the middle of the twelfth centuries. I say "more or less," because the gradations

from the Byzantine through the Anglo-Saxon and Anglo-Norman Schools to the Transitional style, which immediately preceded the early English, are very decided, and in some instances require very minute examination to trace any connecting link between them. Still, just as in the architecture of this date there is to a great extent the same characteristics, so is it with the Illuminations. The rude but intricate and involved foliage, frequently mingled with grotesque and monstrous heads or figures, which form so great a part of the architectural decoration of this period is accurately reproduced in the Illuminations, indeed, many of the ornaments of capitals and mouldings seem taken from the pages of a MS. Again, the leading features of the circular and segmental arches are largely employed in MS. decoration, and all the characteristics of grotesqueness and somewhat heavy grandeur, are to be found more prominently here than anywhere else, and at once prove the connecting link between two Arts.

The style called Semi-Norman or Transitional appears to have flourished during the latter half of the twelfth century, at which time a decided change is perceptible in the Illuminations. The solidity of the former style is gradually exchanged for a lighter and more elegant taste, corresponding very nearly to the change effected at that time in architecture by the use of intersecting semi-circular arches, and of the lancet form. The grotesque animals in initial letters, are by degrees exchanged for a broad entwisted foliage, in which, however, they were occasionally allowed to break through. The colouring of this period is somewhat lighter and more brilliant. Altogether there is a decided advance to the delicacy and beauty of the next or first pointed period.

Again, during the thirteenth century, Illumination and architecture advance hand in hand. It is impossible for any one who has at all studied either the MSS., or the Buildings of this period not to remark the great

similarity in general effect. In Architecture we find bold and deep mouldings, severely pointed windows and arches, and simple but stiff foliage, in which the stalk is made a very prominent object. Just so in Illumination, the broad foliage of former styles is exchanged for interlacing stalks and foliage, which, though most elegant in itself, has all the stiffness and want of elasticity which is to be found in sculpture. Exact parallels too may be found in the pages of the thirteenth century MSS. to dog-tooth moulding, the trefoil shape and crockets—all of which seem to have made their first appearance at this time.

Again, as we find the purest and most beautiful architecture existing from the latter part of the thirteenth, when the first was gradually merging into the second pointed style, to the middle of the fourteenth, when it began to lose its power, and decline into the corrupt luxuriance of the fifteenth or third pointed—just in like manner the most exquisite specimens of Illumination and the greatest Illuminators, including Giotto, Angelico, and Frederigo d'Agobbio, are to be found. Purity of conception, grace in design, beauty of colour, and inimitable delicacy in execution, stamp the Art of this period, and render it in all its branches the most valuable guide for students. You cannot dwell too much on, or study the MSS. of this date too eagerly. Embrace every opportunity of seeing or copying them, and this trustfully and enthusiastically. I shall reserve what more I have to say on this period until I come to speak of Design.

The gradual corruption and decline of the fifteenth century architecture is well known, as well as its subsequent overthrow by the so-called Revival of the Classical Styles. A change so great as this, which infected nearly all Europe, could not, of course, overlook the MSS. and Illuminations, and we soon find the pestilential influence extending itself through their pages. It is, however, by degrees that all evil works, and so in many MSS. it is scarcely perceptible. However, in time the end came, and Illumination over-

burdened with so-called Classical conceits and inventions, which it had learnt and copied from the degraded Art of the day, was in the end itself deserted by its treacherous ally, and finally flung away as one of the relics of the barbarous ages, which it was the boast of the Renaissance that it came to destroy.

Such then, my pupil, is a slight sketch of the purposes and styles of this glorious Art. I have purposely left it in outline that you might not be inclined to trust to it altogether, but might endeavour to search and discover for yourself the truth of my assertions. But now it is fully time that you should begin to copy a page.

COPYING.

Let us suppose that about to be copied, to belong to a MS. of the fourteenth century or thereabouts. First having cut a piece of vellum, if you intend to use vellum, the size the page is to be, prepare it by rubbing it with pounce. Then, having stretched it out upon a board, rule very lightly the lines for the margin, type, and initial letter. If the border be open, that is, upon a white ground, as most of this period were, the outer marginal line will have to be erased, so that it had better only be ruled in pencil, but your other lines may be ruled with Indian Ink as I before showed you, using, of course, a proper drawing pen.

You will next proceed to print in the type proper to the date, sketching the capitals, which you will finish afterwards. The next thing to be done is to copy the large initial letter, which you must do with great care, testing its accuracy by a tracing, and finally rendering its outline permanent by Indian Ink and a pen. If there is to be any picture, you will next sketch it in with pen and ink. You cannot be too delicate in your outline.

Last of all you will copy the border, and that in the following way. Fix your eye upon some prominent portion of the border in your copy, and having ascertained its exact position and dimensions, proceed to mark it out upon the surface of your vellum. Measure again the distance from this to the next most prominent feature, and so on in like manner until you have all the most important parts fixed in their proper places.

Now advance to the subordinate ornamental detail and gradually fill that in, dividing your work into small portions and taking the greatest care to have all correct. Do not rest till you have a literal facsimile of the original, and then fix it with diluted Indian Ink outlines.

You may now proceed to colour. First of all observe that if the vellum be at all greasy, you had better mix a little liquid ox-gall with your colours, which will enable you to paint with ease and certainty. You must commence by applying all the gilding throughout the page first, as otherwise you would rub your colours when you began to burnish. You may then finish the initial letter, using your colours as already shown you. Next begin to colour the border, applying one tint wherever it is wanted all through it, then finishing the next, and so on until you have all the colours laid on their proper places. These you will proceed to shade and ornament in solid Chinese white or gold; any little figures also or grotesques you may now complete, including of course the terminal line, generally of gold and colour, which encloses the type. When you have all these quite finished and really accurate, both in shape and colour, if there be a picture you may advance to that, but if not, you will put in any dots of colour or flat gold which may happen to adorn the background.

This will conclude the operation of copying, and you may finally erase delicately with bread any spots or marks which have occurred in the course of your drawing.

If you are diligent, you will make many such copies as these to keep by you for reference, taking care to ascertain and attach to them their proper date, which will much enhance their value. You will also find facsimiles of small details copied into a note book of great service.

DESIGN.

If you have any love and admiration of this Art, as I surely trust you have, and have duly studied many MSS. of the best period of Illumination as I have advised, I suppose that you will not be content only to copy Illuminations, but will desire yourself to try and compose them. And it is very right that you should do so, for it is only our duty to do our very best to develope any Art we cherish. Let us consider the subject of design and try to form some rules for our future guidance.

The first thing which appears necessary to do, is to fix upon some already existing style of Illumination to serve as a basis for any intended developements. Of course this style must naturally be the best and purest, and that is, as I have often said before, and as I firmly believe, that which prevailed from the middle of the thirteenth to the end of the fourteenth century. But, perhaps, you will ask why I say so much in favour of Illuminations of this period, and it is but fair that I should give you my reasons for so doing, which are these.

The Illuminations of this time appear to me to fulfil perfectly the purposes for which they were designed, and the conditions under which they ought to be executed. The ornament is strictly connected with the construction, which you will see is one of the most important principles. There is nothing forced or overburdened in the introduction of ornamental detail, and in itself it is of

the purest and simplest type and guided by a healthy conventionalism of nature. You will find no obtrusiveness of individual detail, but all tends to form one harmonious whole, which is wonderfully suited for the purpose for which it was intended.

Assuming then the acceptance of this style, I will now proceed to consider what I think to be the great principles on which design as applied to Illuminations must be conducted. The first is, that *ornament should spring from the necessity of construction*, in other words that there should be a good and sufficient reason for introducing it. Now the "necessity" of a page is without doubt the terminal line, that is, the line which confines the type. Our ornament therefore must either spring from or in some way identify itself with this line. Now in the early times the terminal line was itself the border and was consequently broad and much ornamented, so we find Saxon MSS. written under semi-circular arches. Next the initial letter was carried all down the page, another application of the same idea, and lastly both initial and all other ornamental detail immediately sprung from this line and connected themselves with it. But whenever the border is entirely detached from this line it is wrong both in itself and its tendencies. Make it your invariable rule then not to detach your ornament from your construction, but to render the latter as beautiful as you possibly can.

But you will ask of what nature ornament is to be, and this leads us to the second rule, that *ornamentation must consist of conventionalized representation of natural objects*. All true beauty consists in the representation of, or is derived from, natural objects. To this rule there is no exception. But nature may be represented in two ways, either by realizing her as far as our means will possibly allow, or by conventionalism. In realism, we endeavour to obtain a literal copy of the object to be represented and set no bounds to our pursuit of this. In conventionalism, we beforehand arrange certain limits at which to stop,

and then get as much of nature as we can within those limits.

Now the reasons why the former system, as applied to Illumination, is wrong appear to be these. *First*.—Flowers and leaves may be portrayed in a page in three different ways—as a wreath disconnected from the marginal line, or as springing from it, or lastly in the shape of single flowers, or groups of flowers, spotted over the page. Now the first and third of these ways are excluded by the rule which directs all ornament to proceed from the terminal line, even if they were admissable otherwise, which they are not. The second condition of the wreath then is left. But how is this wreath, upon which you have expended the greatest care to bring it to an exact resemblance of nature, to be supported, in fact what does it do there? If we are to be perfectly natural we must assign it some support, as wreaths are not wont to hang self supported in vacuity. Unless you are prepared to encounter all the elaboracies of a back ground, and that too of a probable kind, the unhappy wreath both figuratively and literally falls to the ground, for of course the marginal line itself cannot afford any support consistently with the natural principles we are supposed to advocate. *Secondly*.—Absolute realism of foliage and flowers would after all reduce Illumination to simple flower painting. By using the word “reduce,” I do not mean anything against the art of flower painting, on the contrary, most beautiful is it *in its proper place*. Again, if we may not stop short in our absolute representation of nature, we cannot introduce arbitrary forms such as scrolls and grotesque ornaments consistently with our principles. *Thirdly*.—A wreath or arrangement of natural flowers would be wanting in that repose which we must endeavour to attain. There would be a struggle among the details for prominence which would end in utterly destroying all feeling of repose, and, distracting the attention entirely from the type, would give an undue

preeminency to the border. For all these reasons then we must conclude against naturalism.

Now in conventionalism it is to a great extent optional how far you will realize your flowers or leaves. You may do it more or less as you feel the occasion requires. The principle appears to be to seize upon the leading characteristics of the flower you wish to represent, and then to add as much of the rest as you can consistently with your subject. Thus, you may either represent a rose as an arrangement of five leaves of a certain shape and colour round a yellow or gold central spot—as was the general mediæval type—or you may go somewhat nearer the reality and add a few more petals, &c., so as to bring it to a closer resemblance. You must arrange this with yourself, but as a rule observe that the more you realize any flower the more you must proportionably increase the quantity of conventional ornament around it, so as to make it evident that you had voluntarily set yourself limits which you did not choose to pass. If you try to regard the flowers you wish to introduce as so many brilliant bits of colour to be arranged as best may suit your design, this idea will preserve you from any mawkish sentimentality and will keep up in you a healthy and vigorous conventionalism.

While I am on this subject, I will take the opportunity to advise you to make great use of leaves in your designs. Wonderful and perfect as all nature's work is, yet it seems as if the stamp of perfection and divine beauty were more strongly impressed on leaves than on any other of her productions. The thousand changing forms of beauty with which she clothes the woods, the banks, and the very ground we tread on, ought to be to all, but especially to lovers of beauty and truth, objects of the purest joy and delight. Make very frequent use of them in designing, for they ever have been and ever will be sources of the best and most heavenly beauty. Remember always that in painting them it is

far more important to have the form and outline quite right and true than to imitate or approach their colour, which may be left arbitrary. Remember also that their power will be better felt by a somewhat sparing use of them, I mean as regards not over-crowding your page, so that though you may employ many leaves, have but few of each.

Play your flowers and leaves about boldly and freely and put them in, like bright gems of colour, just as you need them. Let your gold scroll and branch work spring out boldly from the terminal line and at once show its connexion with it. If you want to introduce any animals or insects, as for the sake of grotesqueness you ought to do, do not trouble yourself too much about their species, or try to count all the spots on a leopard's coat before you paint it. Let them tell their own tale simply and boldly, and it will not matter that they are not anatomically exact zoological specimens. Do not however go to the other extreme and violate nature's laws altogether, as this, I firmly believe, is allowable only in heraldry.

The third and last rule of design is, *that there should be a general purpose and meaning running throughout the ornamental detail.* You should endeavour to carry out some idea in each border, and to this end should reflect well, first what idea you wish to convey, next how and by what means you may best convey it. I will not say that your meaning will at once be plain to every one, nor indeed is it likely to be so to more than a few, but still the working with a deliberate idea in your mind will give a unity and a completeness to your design, which will entirely be wanting to one worked out at random, or with a view only to prettiness—the most noxious idea it is possible to conceive, and the rock upon which nearly all modern Illuminators make shipwreck. Accustom yourself to ask not “is this pretty?” but, is it “*right*?” and this habit will, I think be a safeguard to you.

We have now considered what, I believe, are the prin-

ciples of design as applied to this Art. There are it is true many other points on which I could speak, but as my space will not allow it, I have chosen those which are the most important, and against which there is to beginners the greatest temptation to err. Careful study of the best MSS. you have any opportunity of seeing must be your guide on other points. But as an encouragement let me tell you, that if you have any talent for design, and will take the trouble diligently to *think* over the rules I have given, and try them by such fourteenth century examples as may fall in your way, I do not think that you can go wrong in any material point. Differences of opinion and taste there must always be, but as long as we grasp the truth and resolutely cling to our landmarks, our steps cannot go far astray.

THE END.

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